Osvaldo Golijov

# AINADAMAR

(piano/vocal score)

libretto by David Henry Hwang

*commissioned by the Boston Symphony Orchestra, Inc.*
*for the Tanglewood Music Center*

YTALIANNA MUSIC PUBLISHING

# AINADAMAR

Fountain of Tears
An Opera In Three Images

## Synopsis

Emerging from darkness, the mythic world of Federico García Lorca comes into being. The sound of horses on the wind, the endless flow of the fountain of tears ("Ainadamar"), and the trumpet call of wounded freedom, the aspiration and determination that have been denied generation after generation echo across the hills.

### First Image: MARIANA

Teatro Solís, Montevideo, Uruguay, April 1969. The voices of little girls sing the opening ballad of Lorca's play *Mariana Pineda.* The actress Margarita Xirgu looks back across forty years since she gave the premiere of this daring play by a brilliant young author. In the last minutes of the last day of her life, she tries to convey to her brilliant young student Nuria, the fire, the passion, and the hope of her generation that gave birth to the Spanish Republic. She flashes back to her first meeting with Lorca in a bar in Madrid.

Lorca tells her that the freedom in his play is not only political freedom, and sings a rhapsodic aria that opens the world of imagination, a world inspired by the sight of the statue of Mariana Pineda that he saw as a child in Granada. Mariana was martyred in 1831 for sewing a revolutionary flag and refusing to reveal the names of the revolutionary leaders, including her lover. Her lover deserted her, and she wrote a serenely composed final letter to her children explaining her need to die with dignity.

Margarita reflects on the parallel fates of Mariana and Federico. The reverie is shattered by the call of Ramón Ruiz Alonso, the falangist who arrested executed Lorca in August of 1936.

### Second Image: FEDERICO

The ballad of *Mariana Pineda* sounds again, taking Margarita back to the summer of 1936, the last time she saw Federico. The young Spanish Republic is under attack: the rising of the right wing generals has begun, there are daily strikes and massacres. Margarita's theater company is embarking on a tour of Cuba. She begs Federico to come. He decides to go home to Granada instead, to work on new plays and poetry.

No one knows the details of Lorca's murder. Margarita has a vision of his final hour: the opportunist Ruiz Alonso arresting Lorca in Granada and leading him to the solitary place of execution, Ainadamar, the fountain of tears, with a bullfighter and a teacher. The three of them are made to confess their sins. Then they are shot. Two thousand one hundred and thirty seven people were murdered in Granada between July 26, 1936, and March 1, 1939. The death of Lorca was an early signal to the world.

## Third Image: MARGARITA

For the third time we hear the ballad of *Mariana Pineda.* One more time the play is about to begin, the story retold for the generation of Margarita's Latin American students. Margarita knows she is dying. She cannot make her entrance, others must go on. As her heart gives way, she tells Nuria that an actor lives for a moment, that an actor's individual voice is silenced, but that the hope of a people will not die. The fascists have ruled Spain for more than thirty years. Franco has never permitted Margarita Xirgu, the image of freedom, to set foot on Spanish soil. Margarita has kept the plays of Lorca alive in Latin America while they were forbidden in Spain.

The spirit of Lorca enters the room. He takes Margarita's hand, and he takes Nuria's hand. Together they enter a blazing sunset of delirious, visionary transformation. Margarita dies, offering her life to Mariana Pineda's final lines: *I am freedom.* Her courage, her clarity, and her humanity are passed on to Nuria, her students, and the generations that follow. She sings "I am the fountain from which you drink." We drink deeply.

—Peter Sellars

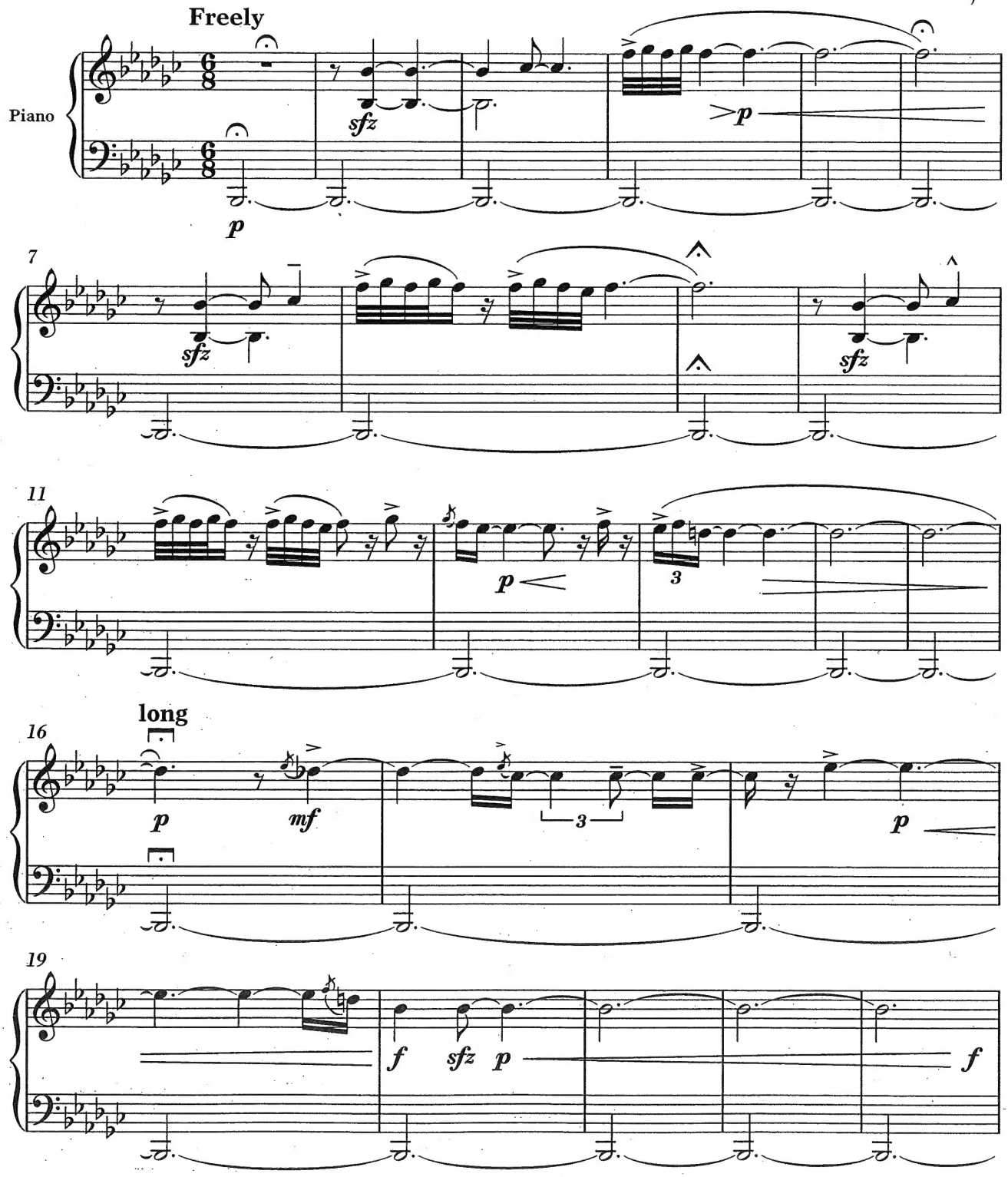
*To my friends*
*Sue Knussen (In Memoriam)*
*and Anthony Fogg*

# AINADAMAR
## (Fountain of Tears)

### Water and Horse Prelude

David Henry Hwang

Osvaldo Golijov

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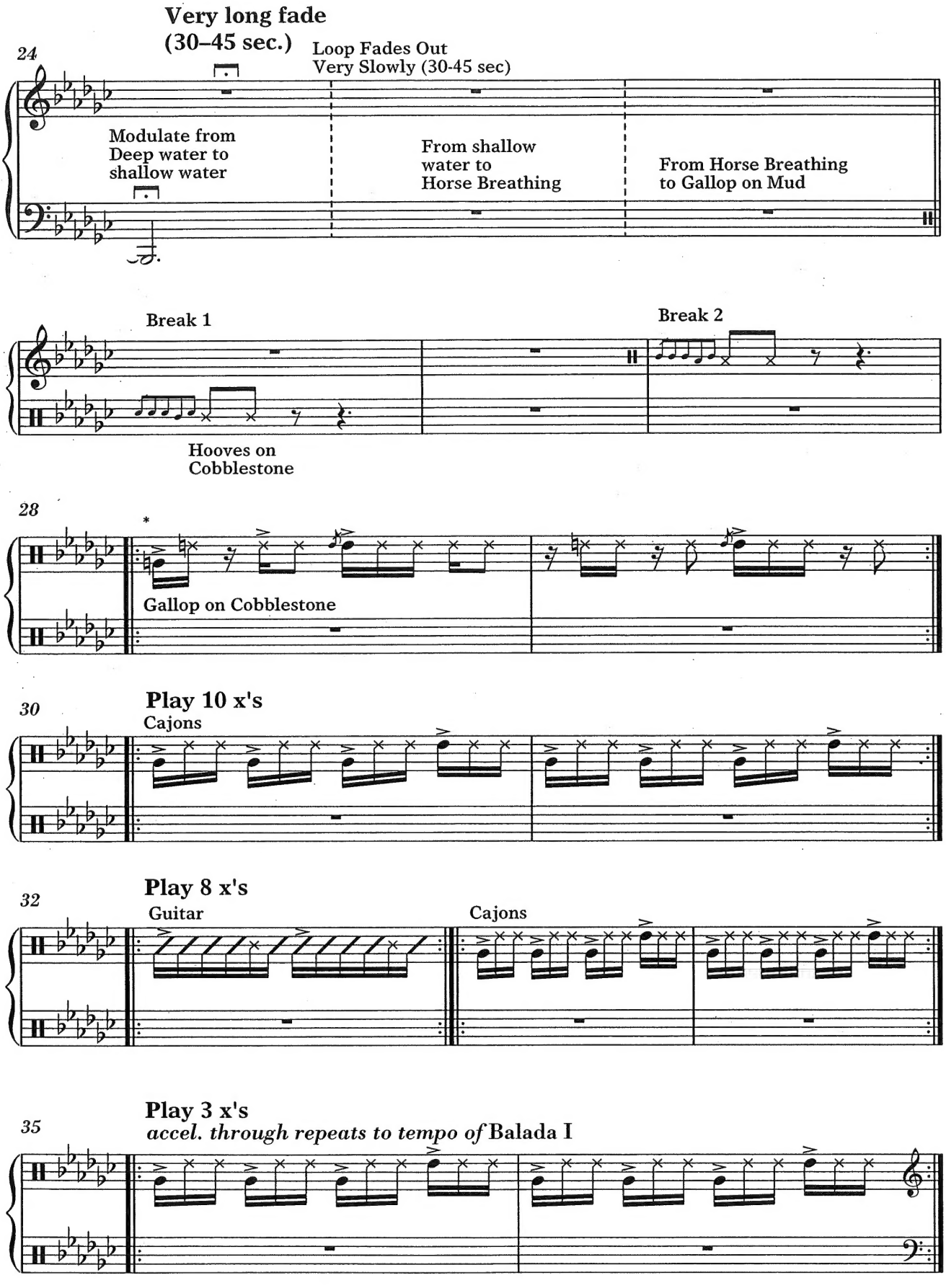
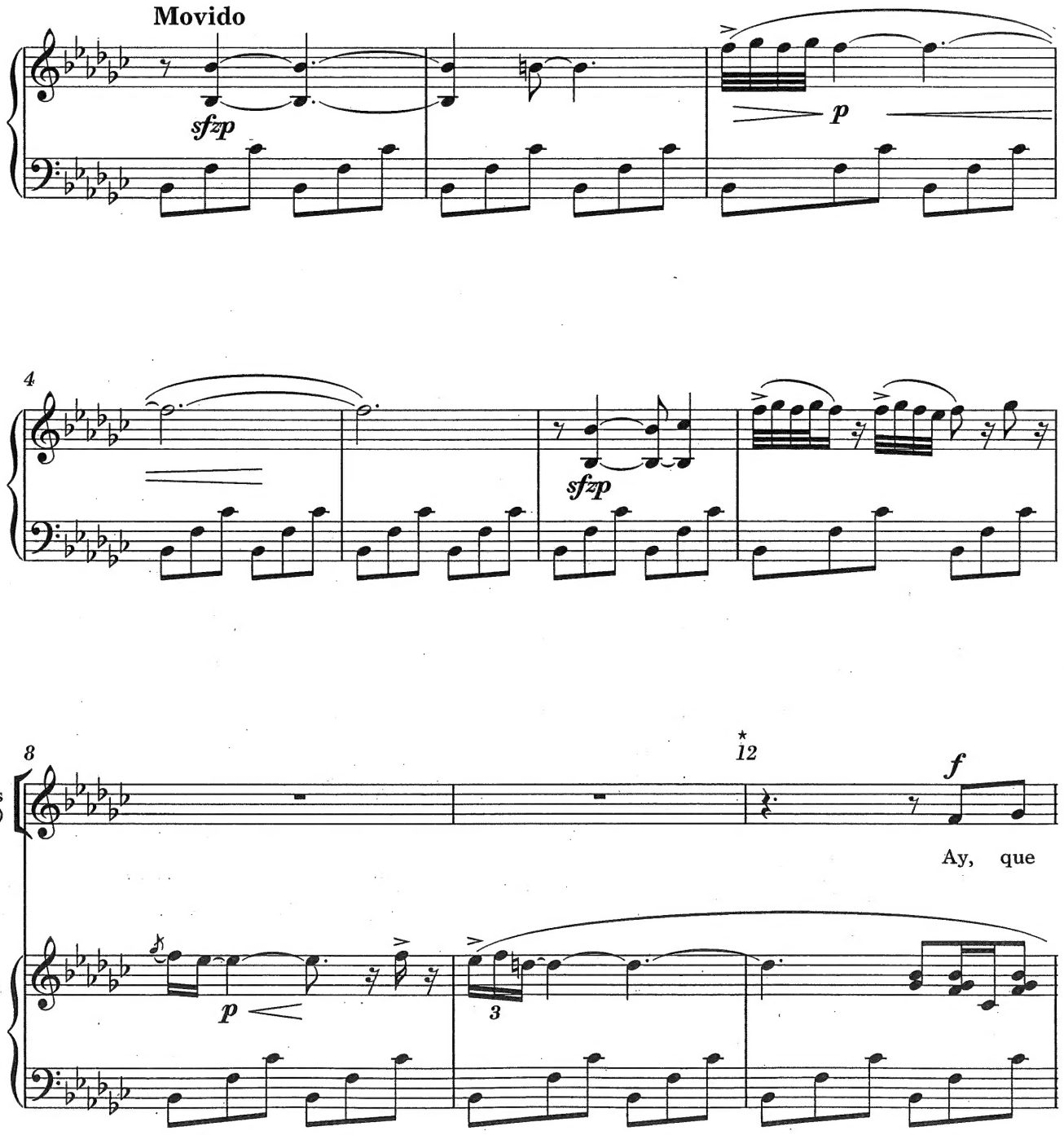



* The repeated figures on this page may be played more (or fewer) times if necessary.

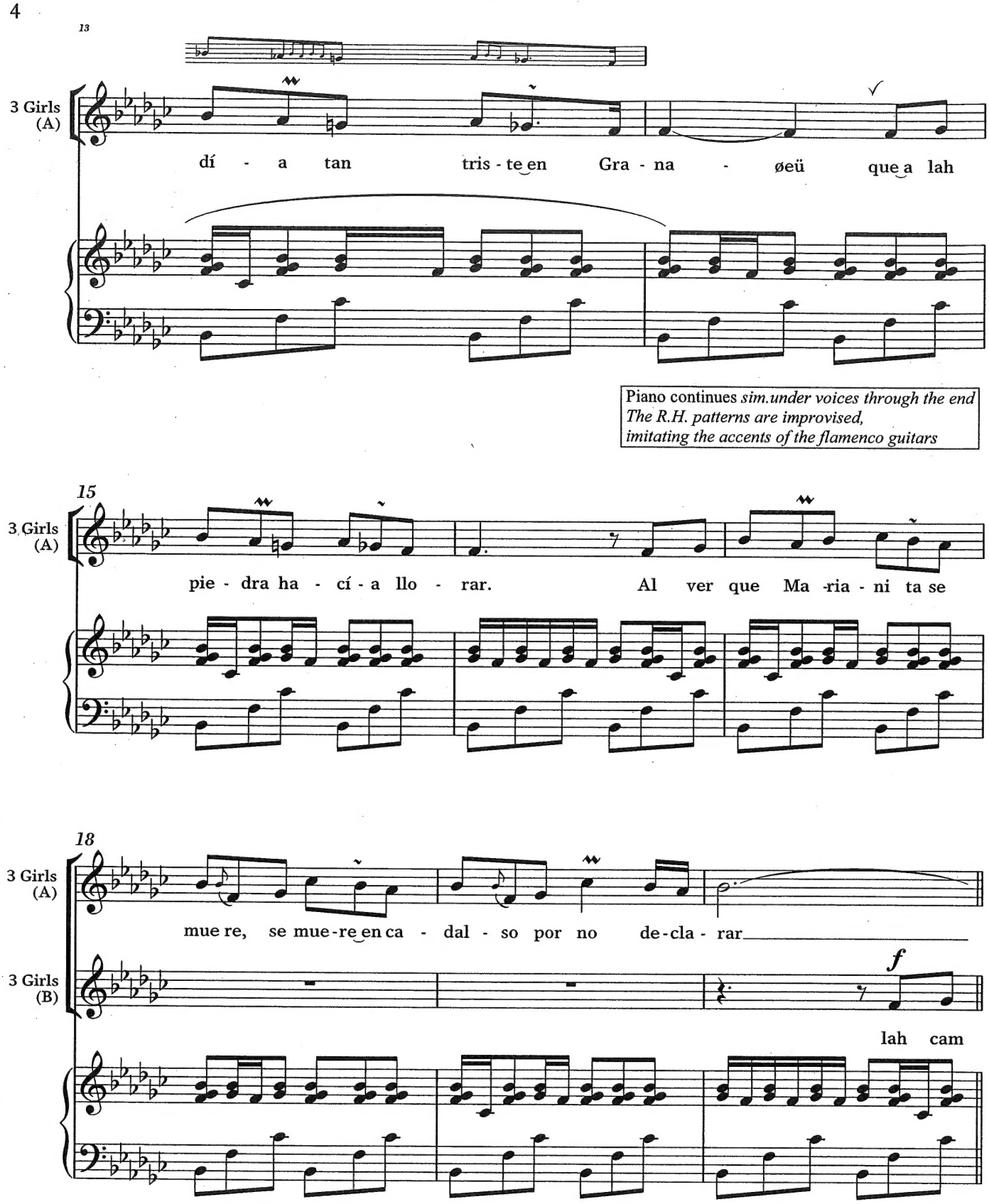
*attacca*

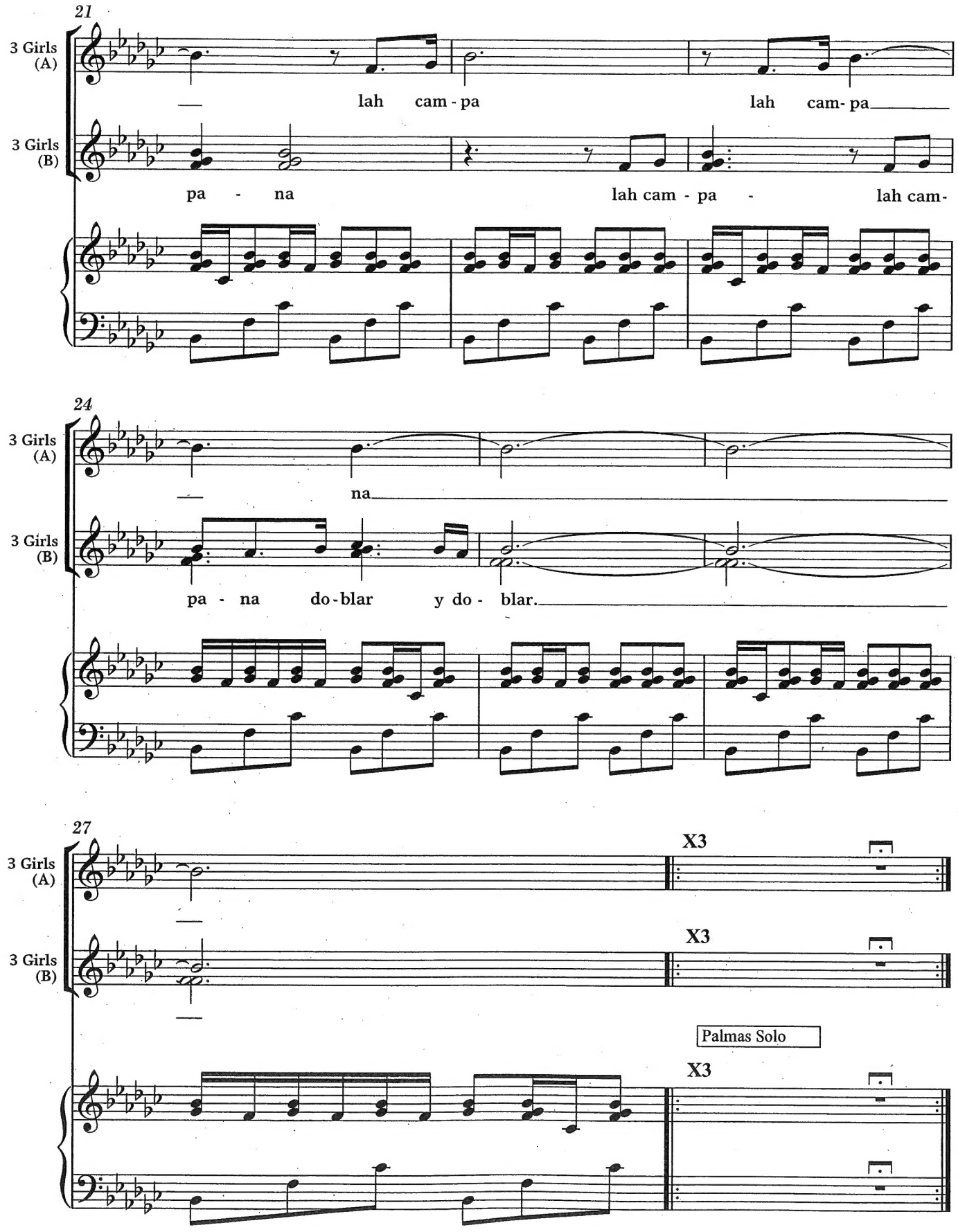
# I. MARIANA

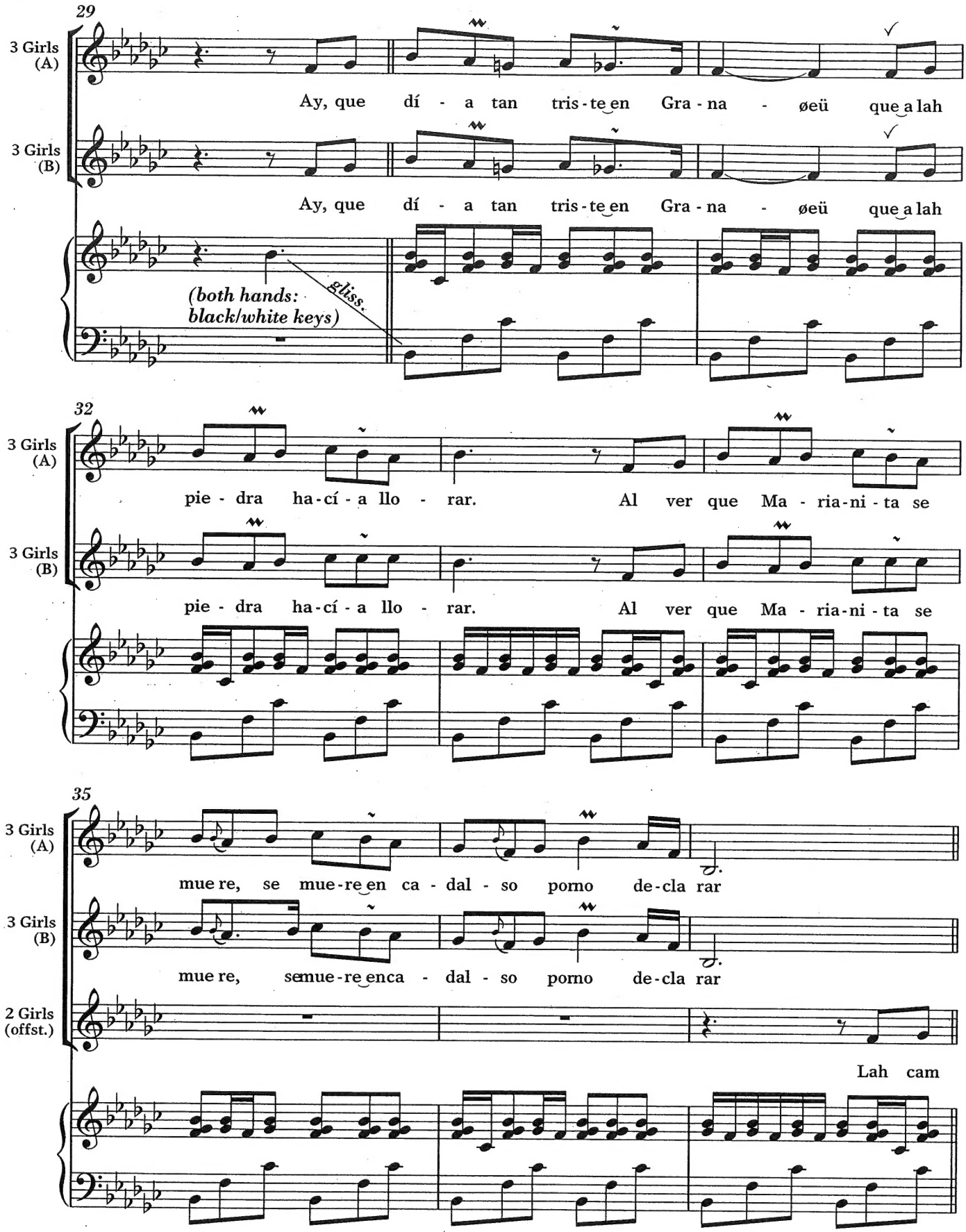
## 1. Balada

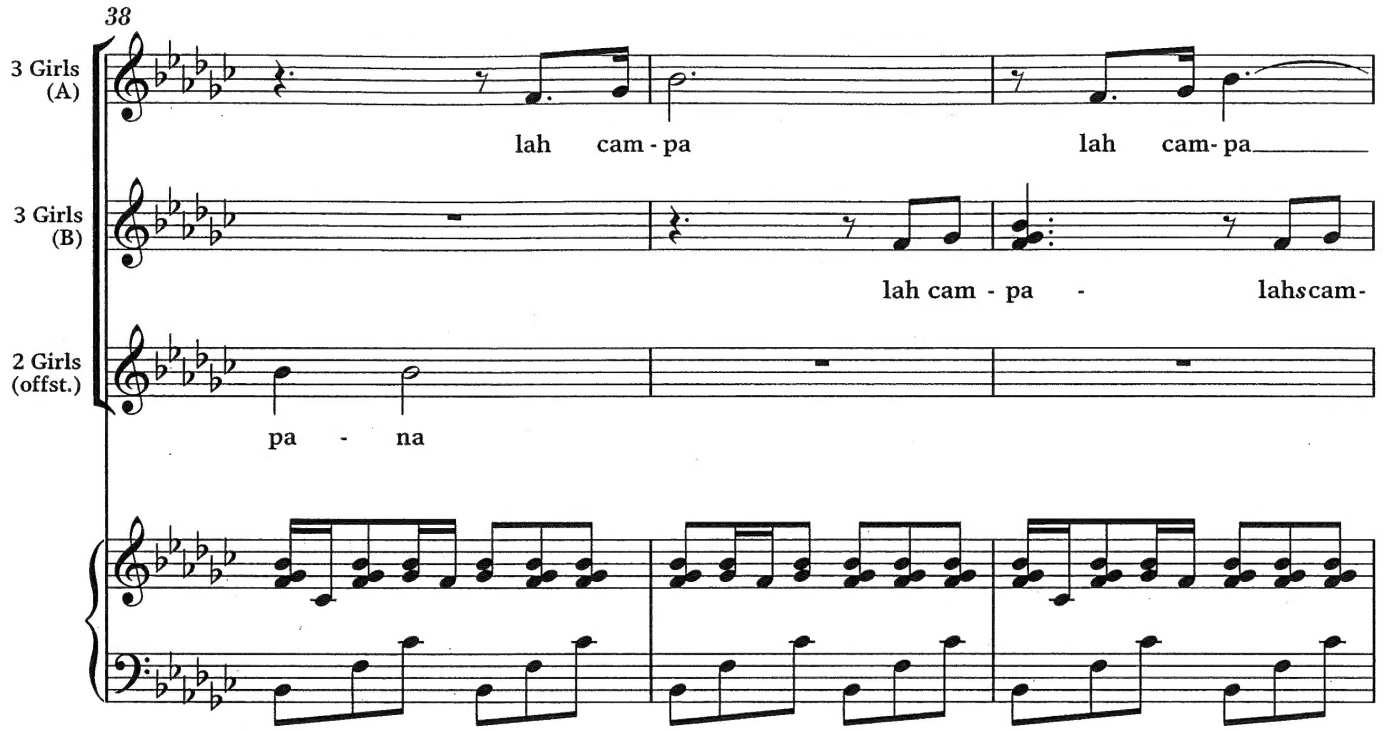



* mm. 10-11 were cut.

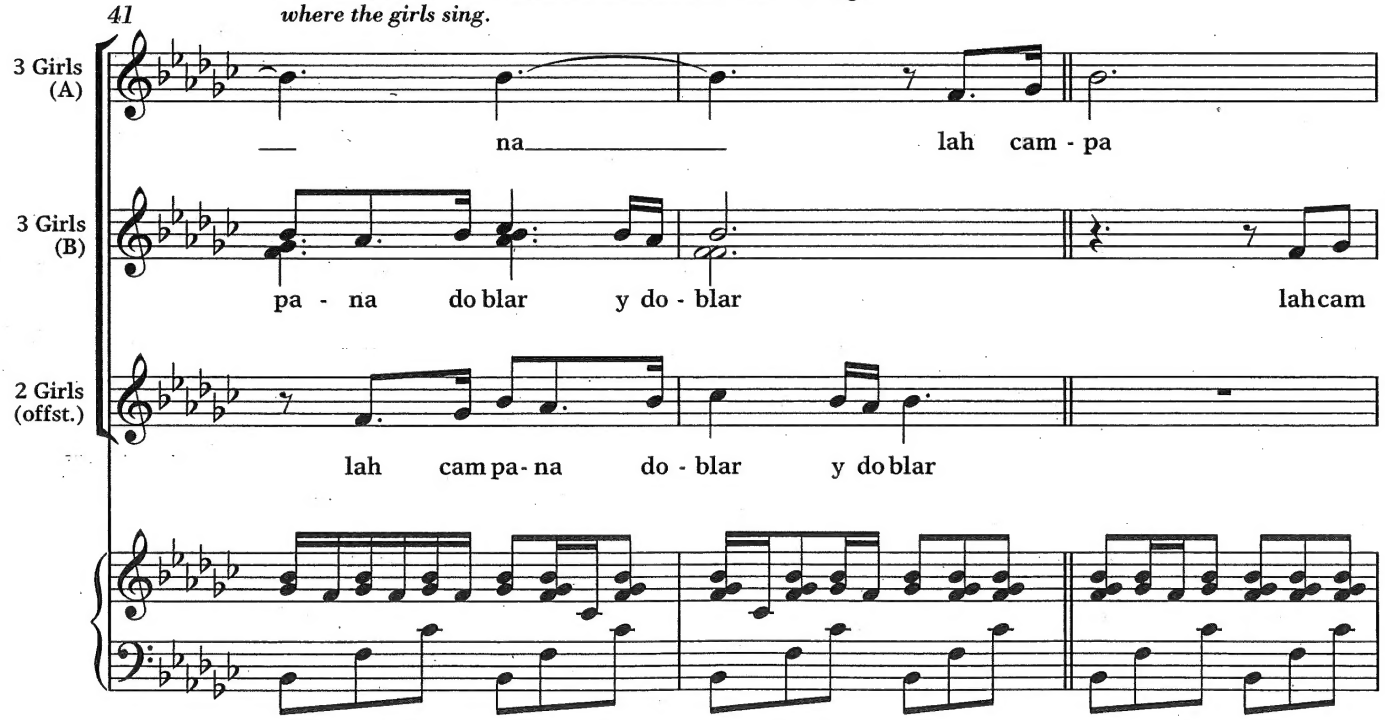

13
3 Girls (A)
dí - a tan tris - te en Gra - na - øeü que a lah
Piano continues sim.under voices through the end
The R.H. patterns are improvised,
imitating the accents of the flamenco guitars
15
3 Girls (A)
pie - dra ha - cí - a llo - rar. Al ver que Ma -ria - ni ta se
18
3 Girls (A)
mue re, se mue - re en ca - dal - so por no de - cla - rar
3 Girls (B)
f
lah cam

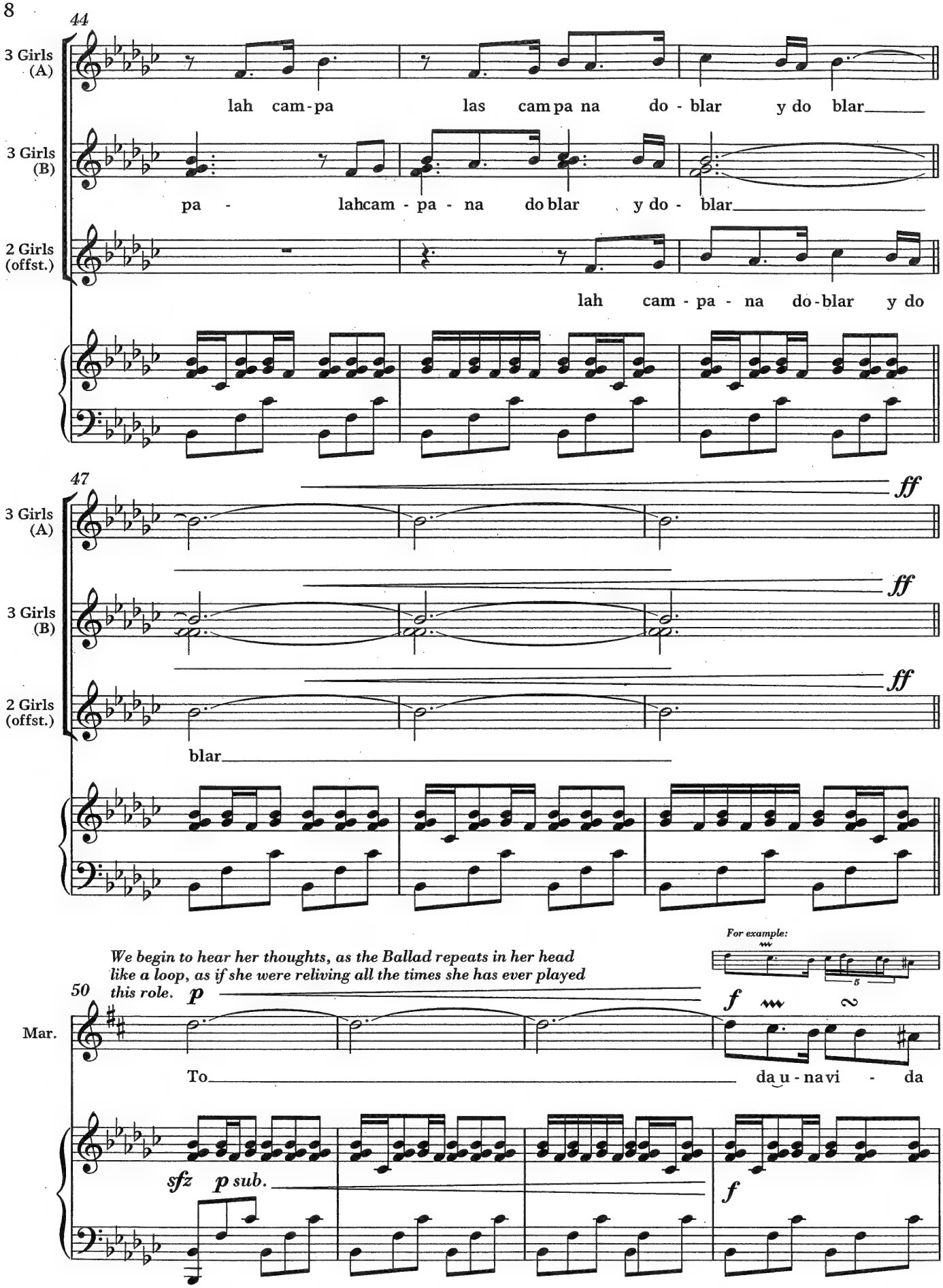

21
3 Girls (A)
lah cam - pa
lah cam- pa
3 Girls (B)
pa - na
lah cam - pa -
lah cam-
24
3 Girls (A)
na
3 Girls (B)
pa - na do - blar
y do - blar.
27
3 Girls (A)
X3
3 Girls (B)
X3
Palmas Solo
X3

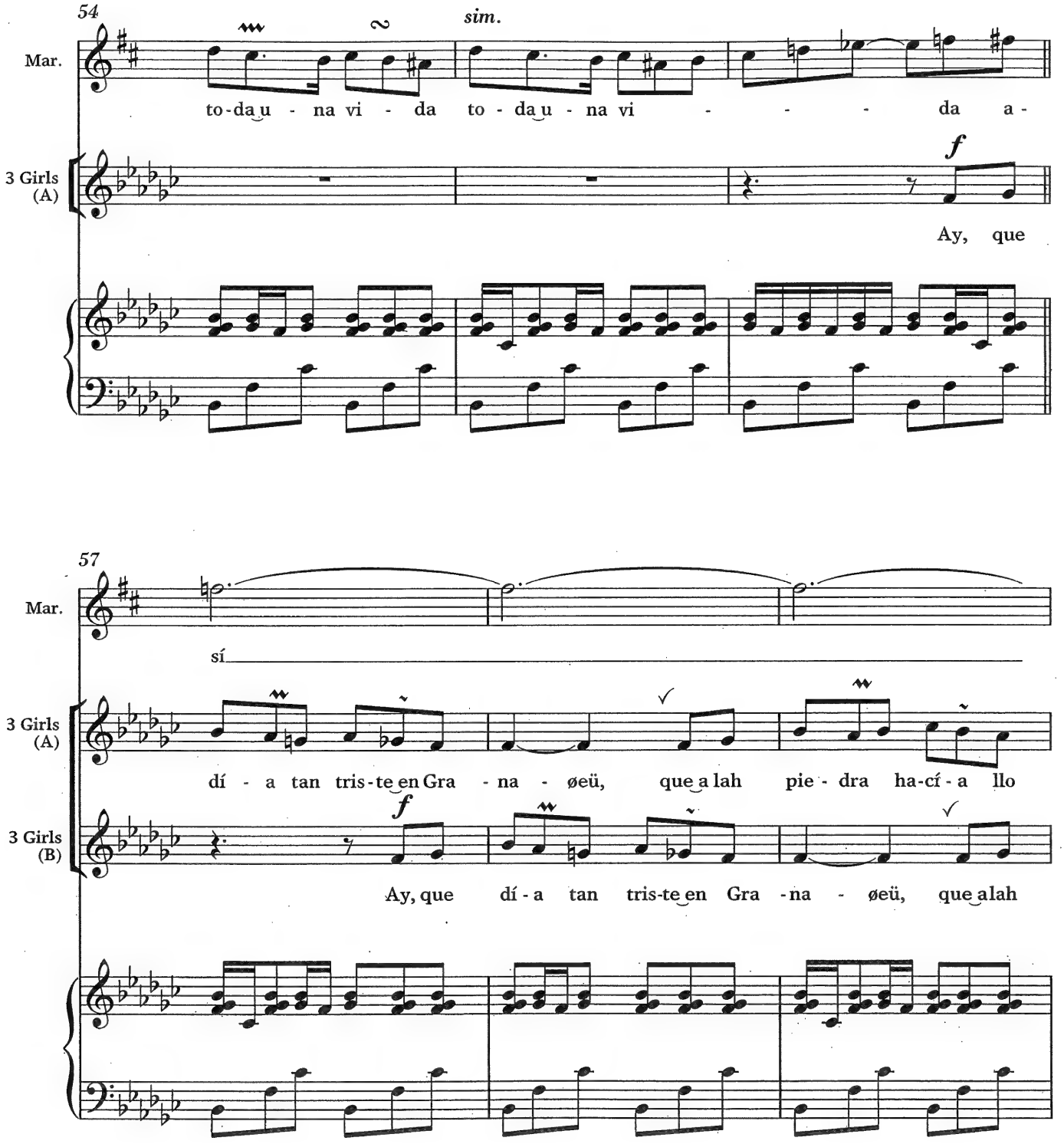

29
3 Girls (A)
Ay, que dí - a tan tris - te en Gra - na - øeü que a lah
3 Girls (B)
Ay, que dí - a tan tris - te en Gra - na - øeü que a lah
(both hands: black/white keys)
gliss.
32
3 Girls (A)
pie - dra ha - cí - a llo - rar. Al ver que Ma - ria - ni - ta se
3 Girls (B)
pie - dra ha - cí - a llo - rar. Al ver que Ma - ria - ni - ta se
35
3 Girls (A)
mue re, se mue - re en ca - dal - so pomo de - cla rar
3 Girls (B)
mue re, se mue - re en ca - dal - so pomo de - cla rar
2 Girls (offst.)
Lah cam

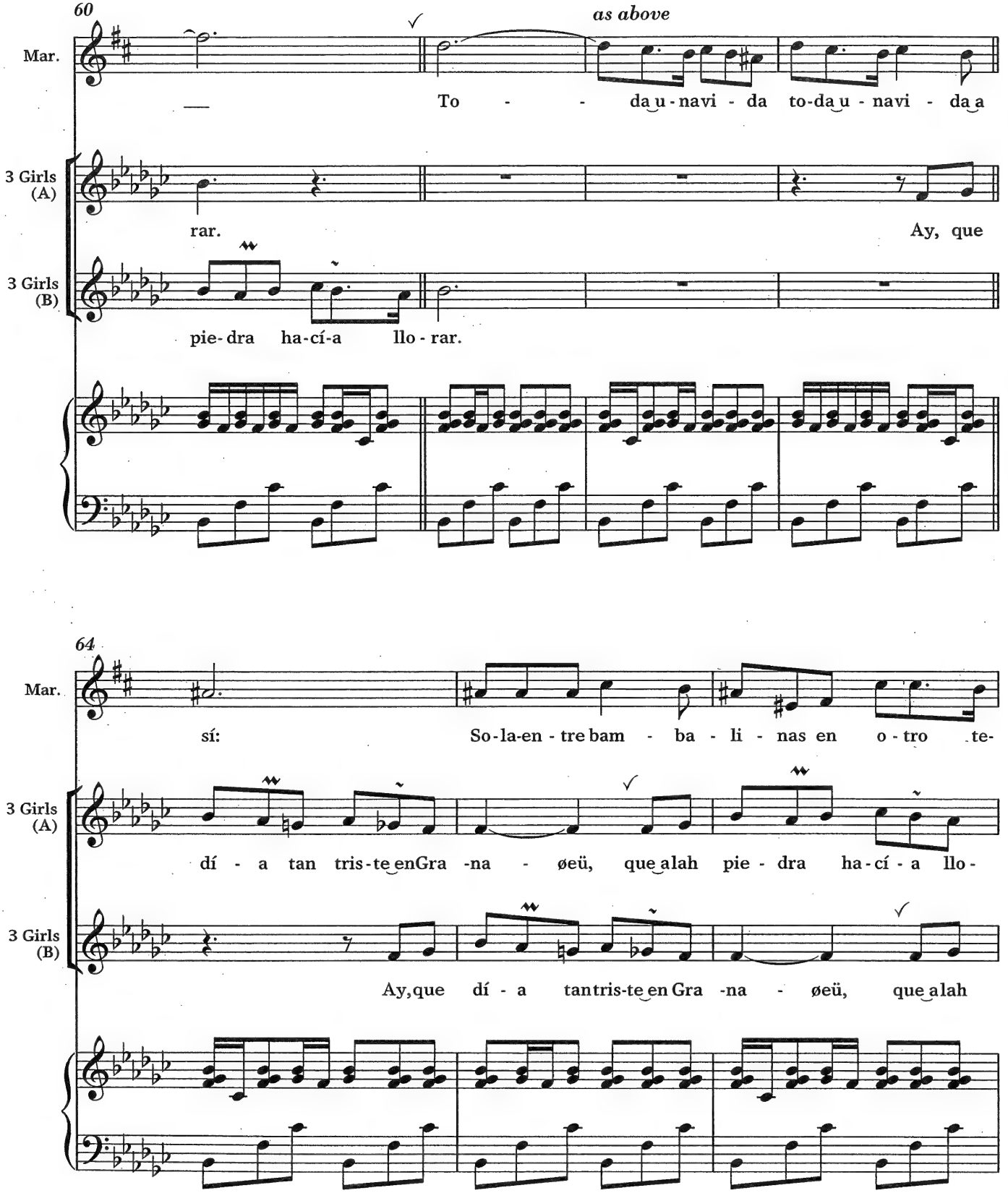


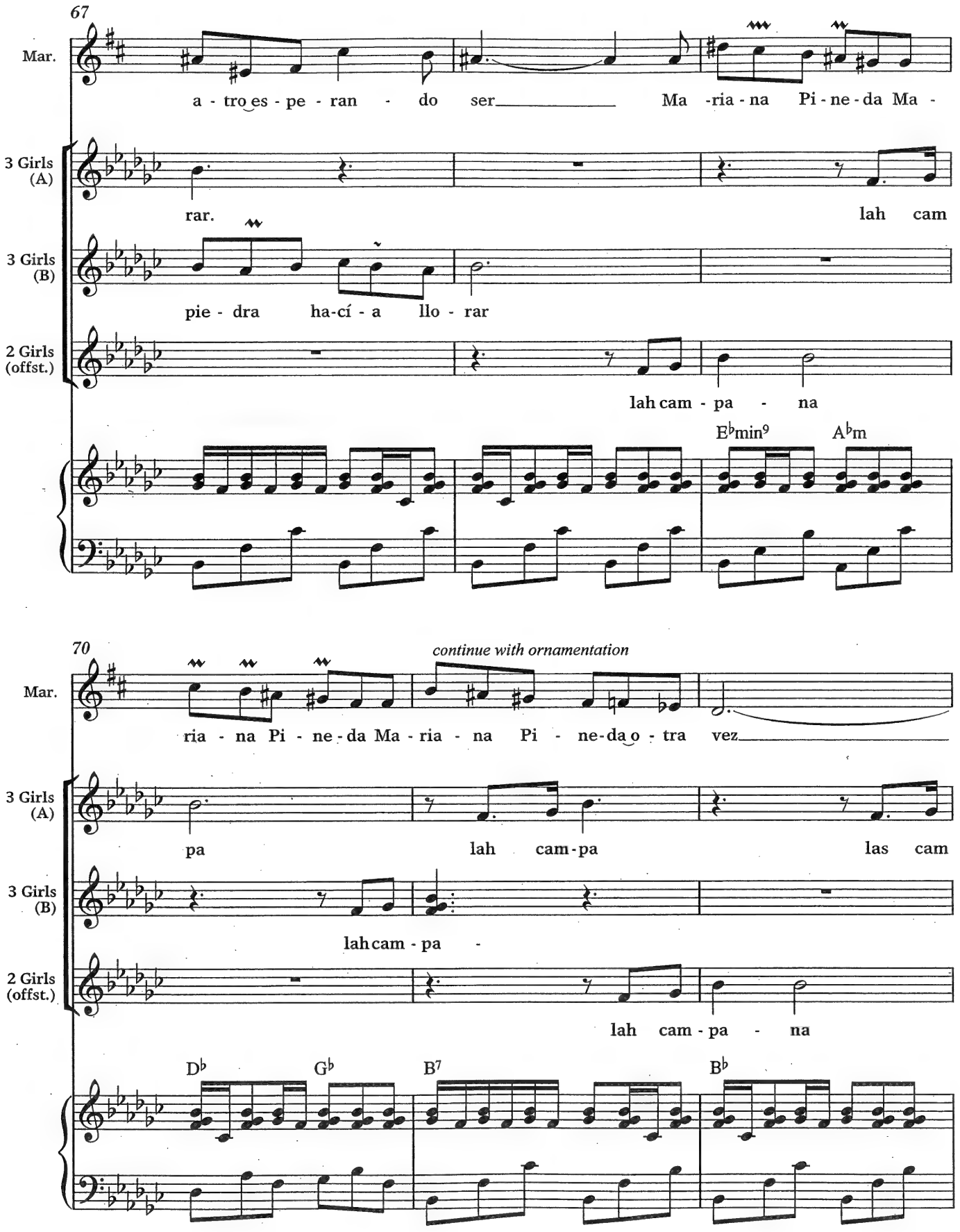

*Lights reveal Margarita Xirgu, a veteran actress, in the wings backstage at a theatre in Uruguay. Dressed as Mariana Pineda, she looks out onto the stage, where the girls sing.*




44
3 Girls (A)
lah cam-pa las cam pa na do - blar y do blar
3 Girls (B)
pa - lahcam - pa - na do blar y do - blar
2 Girls (offst.)
lah cam - pa - na do-blar y do
47
ff
3 Girls (A)
3 Girls (B)
2 Girls (offst.)
blar
We begin to hear her thoughts, as the Ballad repeats in her head like a loop, as if she were reliving all the times she has ever played this role.
For example:
50
p
f
Mar.
To da u - na vi - da
sfz p sub.
f


54
sim.
Mar.
to-da u - na vi - da to - da u - na vi - - - da a -
3 Girls (A)
f
Ay, que
57
Mar.
sí
3 Girls (A)
dí - a tan tris-te en Gra - na - øeü, que a lah pie - dra ha-cí - a llo
3 Girls (B)
f
Ay, que dí - a tan tris-te en Gra - na - øeü, que a lah


60
as above
Mar.
To - - da u - navi - da to-da u - navi - da a
3 Girls (A)
rar.
Ay, que
3 Girls (B)
pie-dra ha-cí-a llo - rar.
64
Mar.
sí:
So-la-en - tre bam - ba - li - nas en o - tro te-
3 Girls (A)
dí - a tan tris-te en Gra -na - øeü, que a lah pie - dra ha-cí - a llo-
3 Girls (B)
Ay, que dí - a tan tris-te en Gra -na - øeü, que a lah


67
Mar.
a - tro es - pe - ran - do ser Ma -ria - na Pi - ne - da Ma -
3 Girls (A)
rar. lah cam
3 Girls (B)
pie - dra ha-cí - a llo - rar
2 Girls (offst.)
lah cam - pa - na
E♭min9
A♭m
70
continue with ornamentation
Mar.
ria - na Pi - ne - da Ma - ria - na Pi - ne-da o - tra vez
3 Girls (A)
pa lah cam-pa las cam
3 Girls (B)
lah cam - pa -
2 Girls (offst.)
lah cam - pa - na
D♭
G♭
B7
B♭

*The stage transforms, so the "backstage wing" where Margarita stands becomes the main playing area, and the "stage," where the girls sing, becomes the background.*

73

Mar.

3 Girls (A)

pá lah cam- pa na

3 Girls (B)

lahcam - pa - lahcam - pa - na do blar y do

2 Girls (offst.)

las cam pa na do

76

*even more intense*

Mar.

Fe - de - ri - co, mi ni - ño

3 Girls (A)

Ay, que

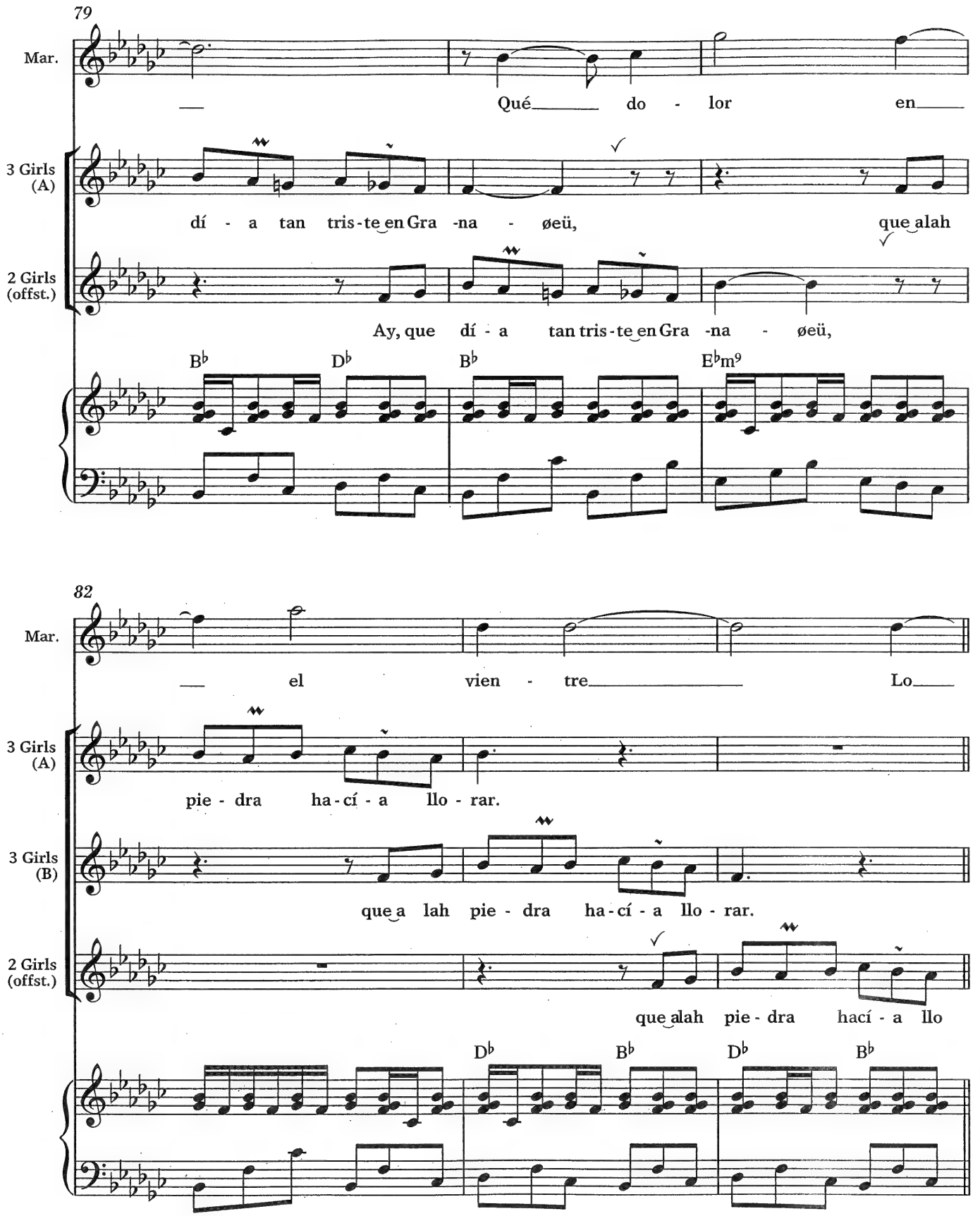
3 Girls (B)

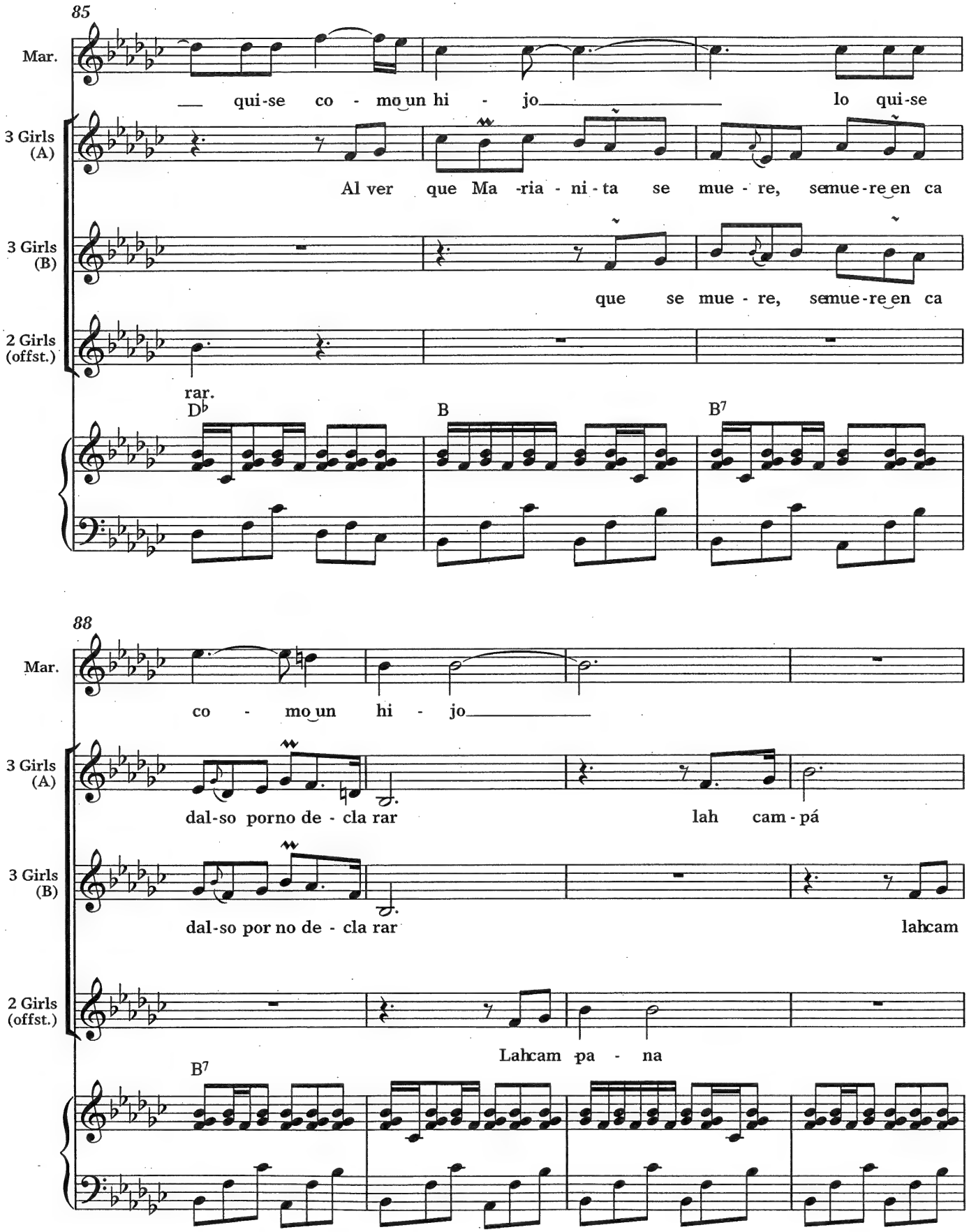
blar

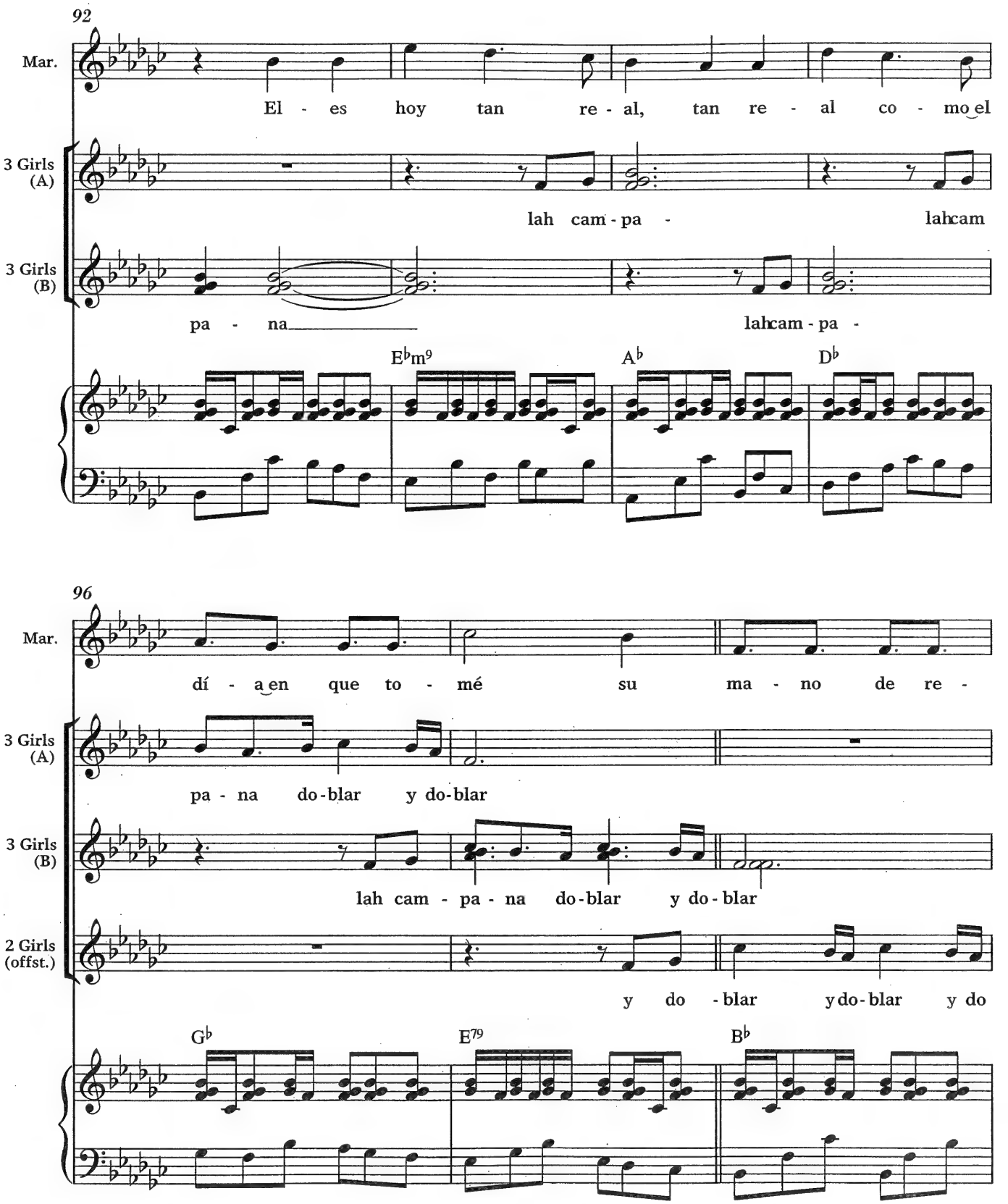
2 Girls (offst.)

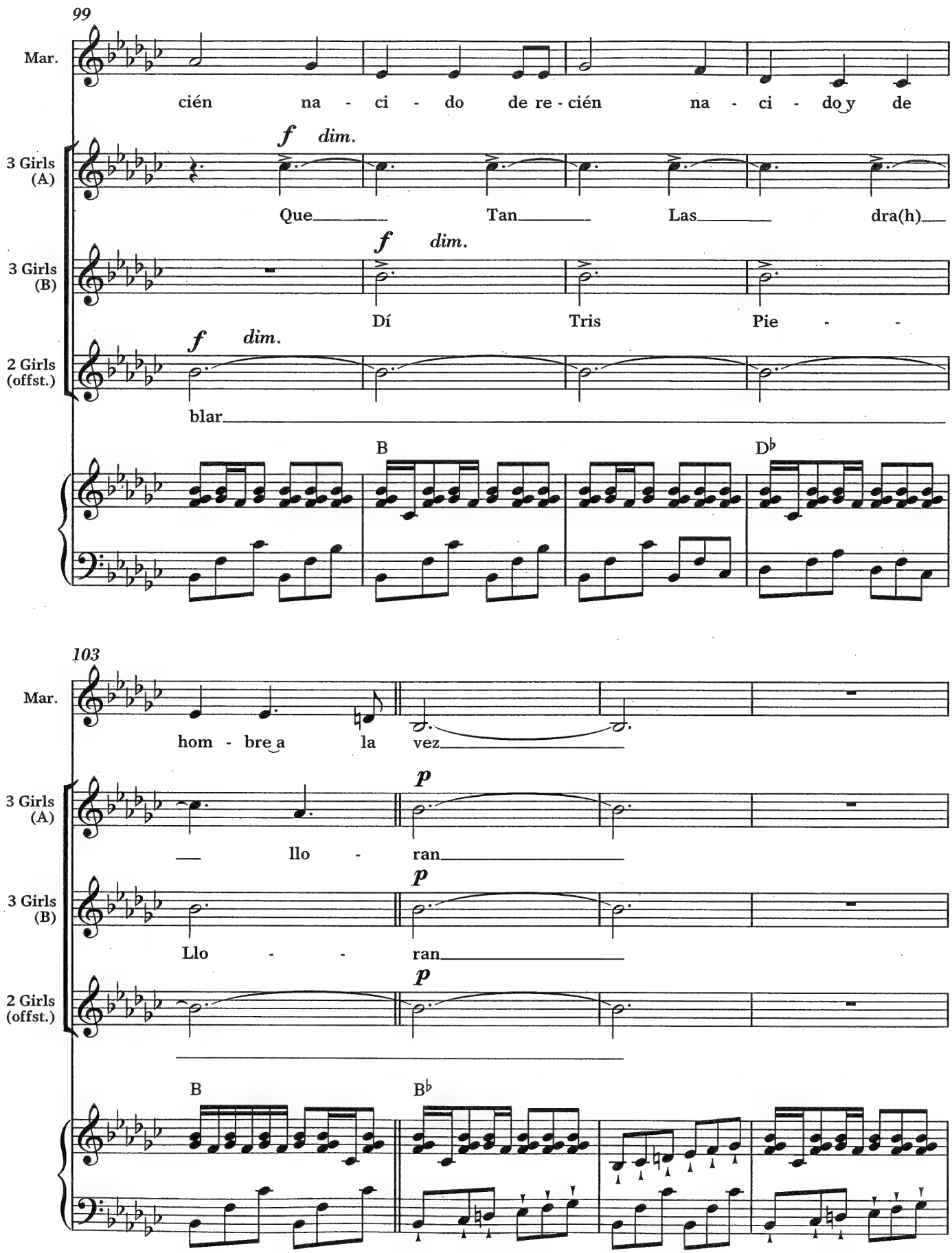
blar y do blar

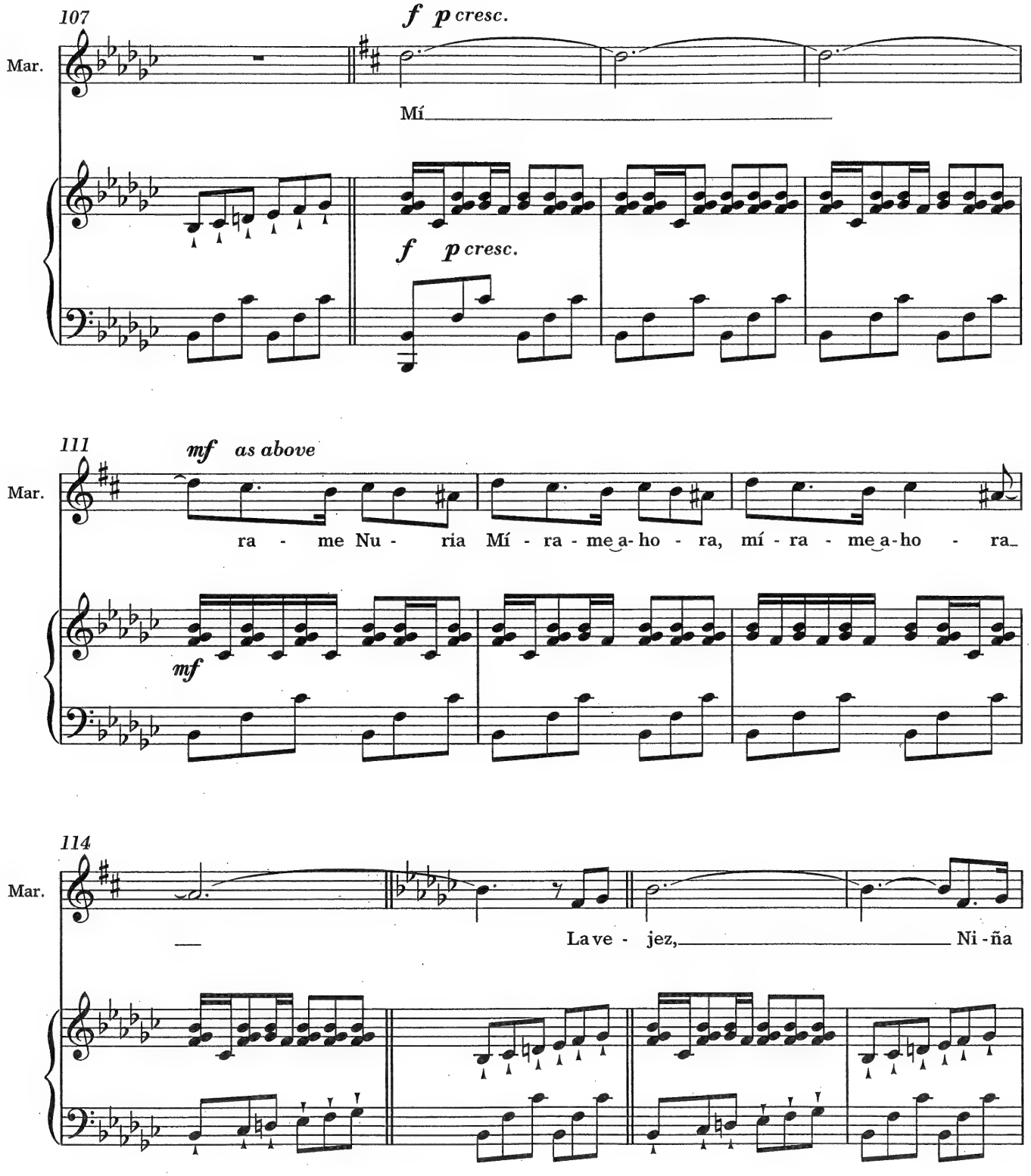
E♭m9 B♭

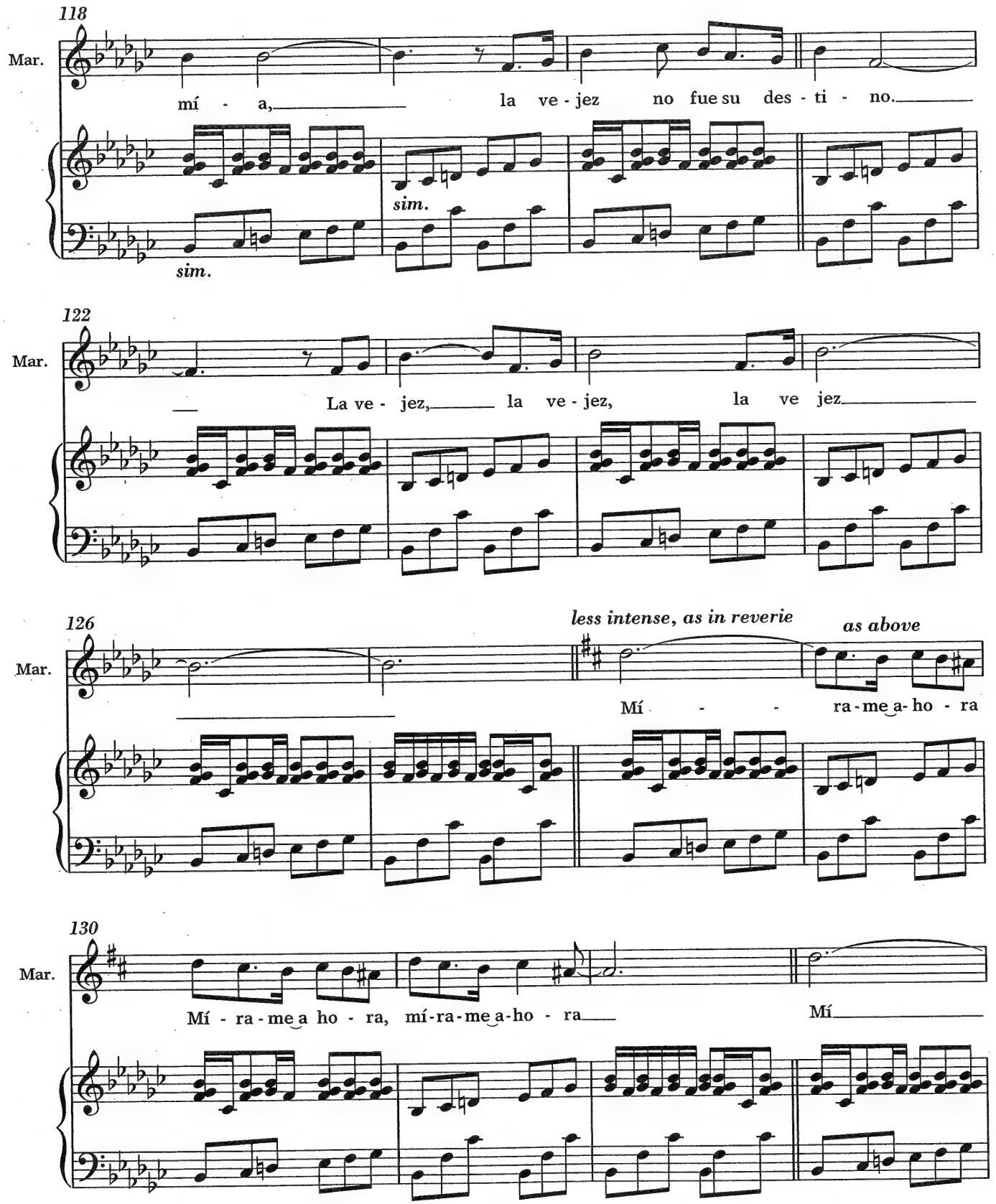

79
Mar.
Qué do - lor en
3 Girls (A)
dí - a tan tris-te en Gra -na - øeü, que a lah
2 Girls (offst.)
Ay, que dí - a tan tris-te en Gra -na - øeü,
B♭ D♭ B♭ E♭m9
82
Mar.
el vien - tre Lo
3 Girls (A)
pie - dra ha-cí - a llo - rar.
3 Girls (B)
que a lah pie - dra ha-cí - a llo - rar.
2 Girls (offst.)
que a lah pie - dra hací - a llo
D♭ B♭ D♭ B♭

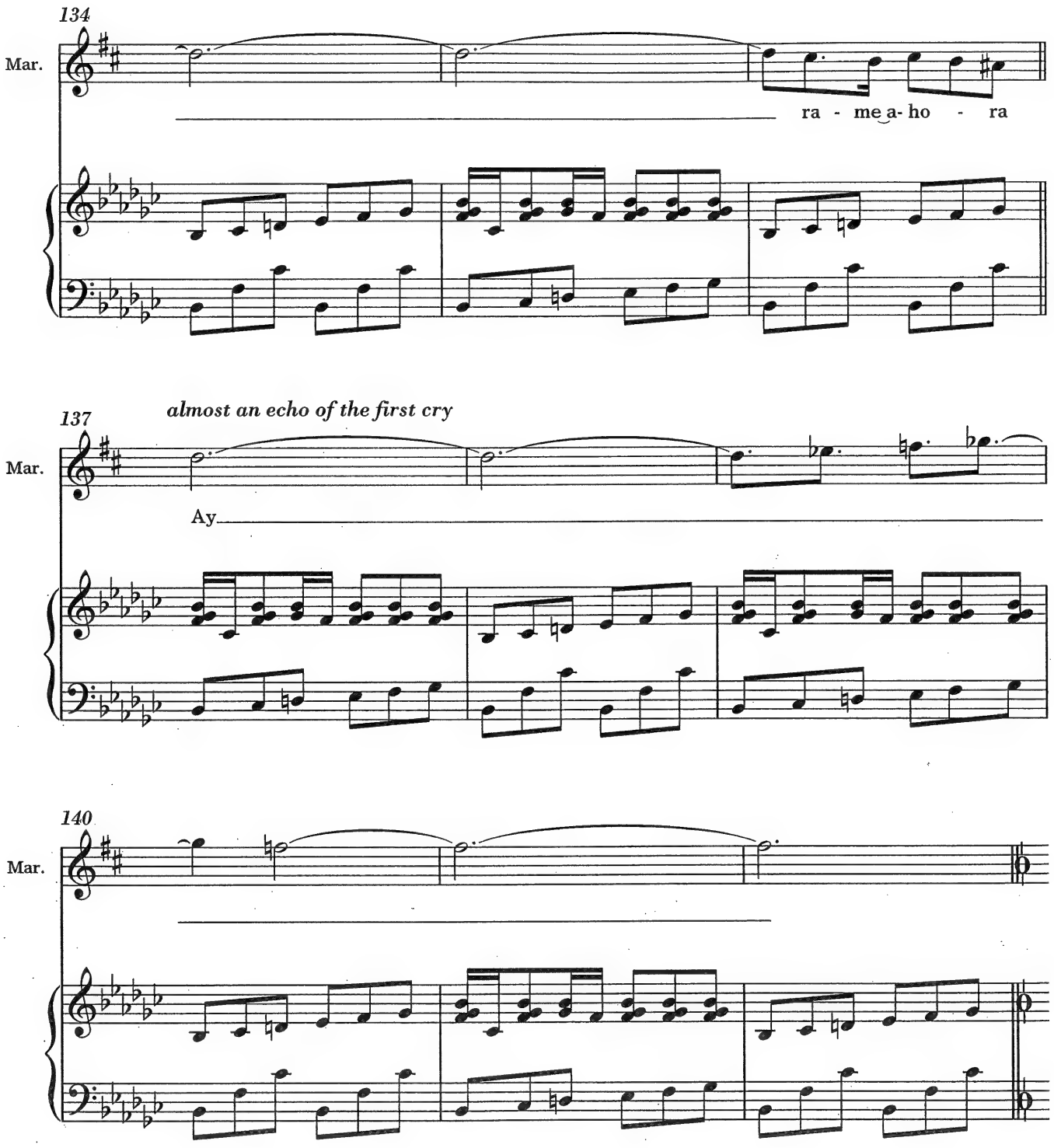

85
Mar.
qui-se co - mo un hi - jo lo qui-se
3 Girls (A)
Al ver que Ma -ria - ni - ta se mue - re, semue-re en ca
3 Girls (B)
que se mue - re, semue-re en ca
2 Girls (offst.)
rar.
D♭
B
B7
88
Mar.
co - mo un hi - jo
3 Girls (A)
dal-so porno de - cla rar
lah cam - pá
3 Girls (B)
dal-so por no de - cla rar
lahcam
2 Girls (offst.)
Lahcam pa - na
B7

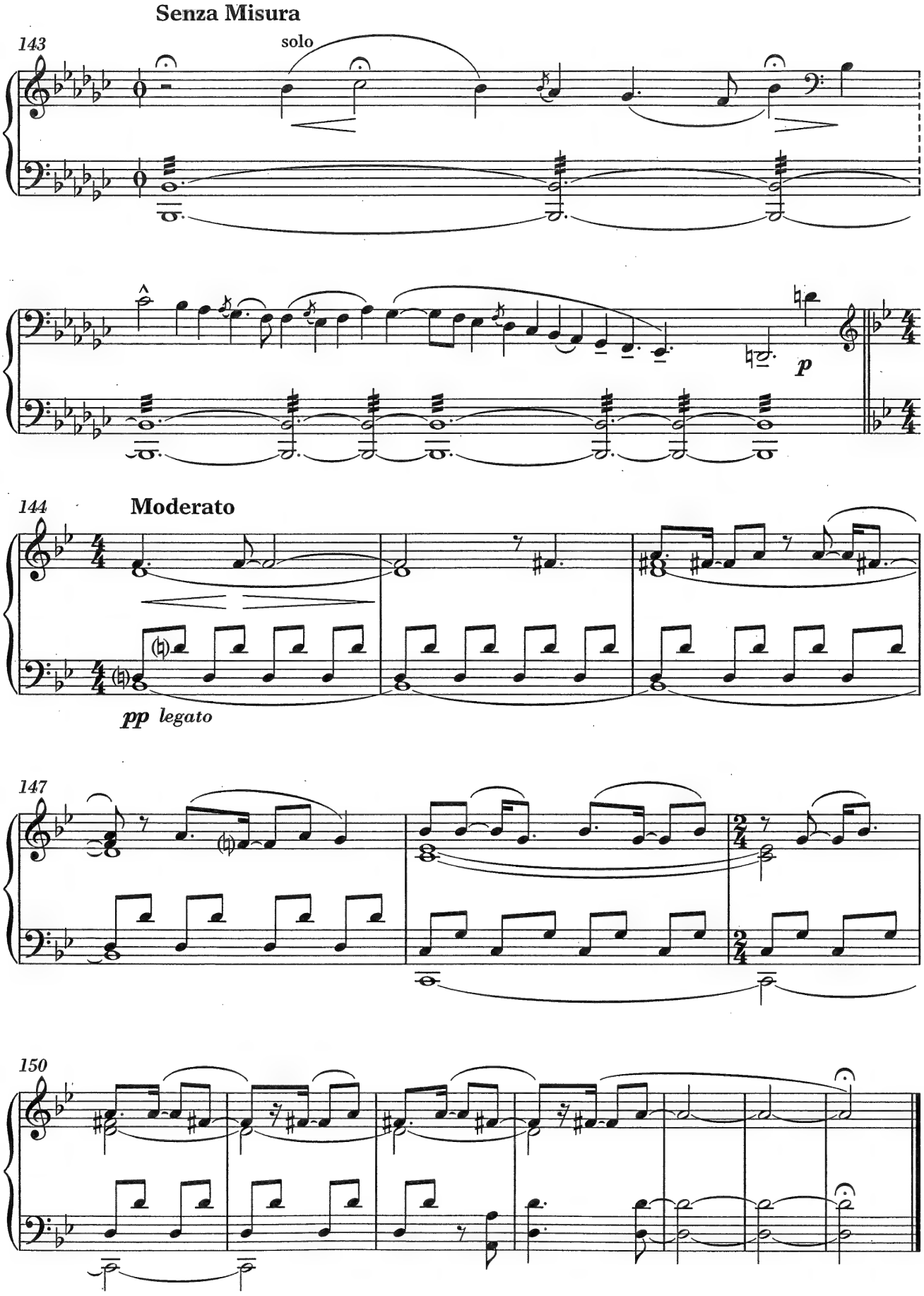

92
Mar.
El - es hoy tan re - al, tan re - al co - mo el
3 Girls (A)
lah cam - pa - lahcam
3 Girls (B)
pa - na lahcam - pa -
E♭m9
A♭
D♭
96
Mar.
dí - a en que to - mé su ma - no de re -
3 Girls (A)
pa - na do - blar y do - blar
3 Girls (B)
lah cam - pa - na do - blar y do - blar
2 Girls (offst.)
y do - blar y do - blar y do
G♭
E79
B♭


99
Mar.
cién na - ci - do de re - cién na - ci - do y de
3 Girls (A)
f dim.
Que Tan Las dra(h)
3 Girls (B)
f dim.
Dí Tris Pie - -
2 Girls (offst.)
f dim.
blar
B
D♭
103
Mar.
hom - bre a la vez
3 Girls (A)
p
llo - ran
3 Girls (B)
p
Llo - - ran
2 Girls (offst.)
p
B
B♭


107
f p cresc.
Mar.
Mí
f p cresc.
111
mf as above
Mar.
ra - me Nu - ria Mí - ra - me a - ho - ra, mí - ra - me a - ho - ra
mf
114
Mar.
La ve - jez, Ni - ña

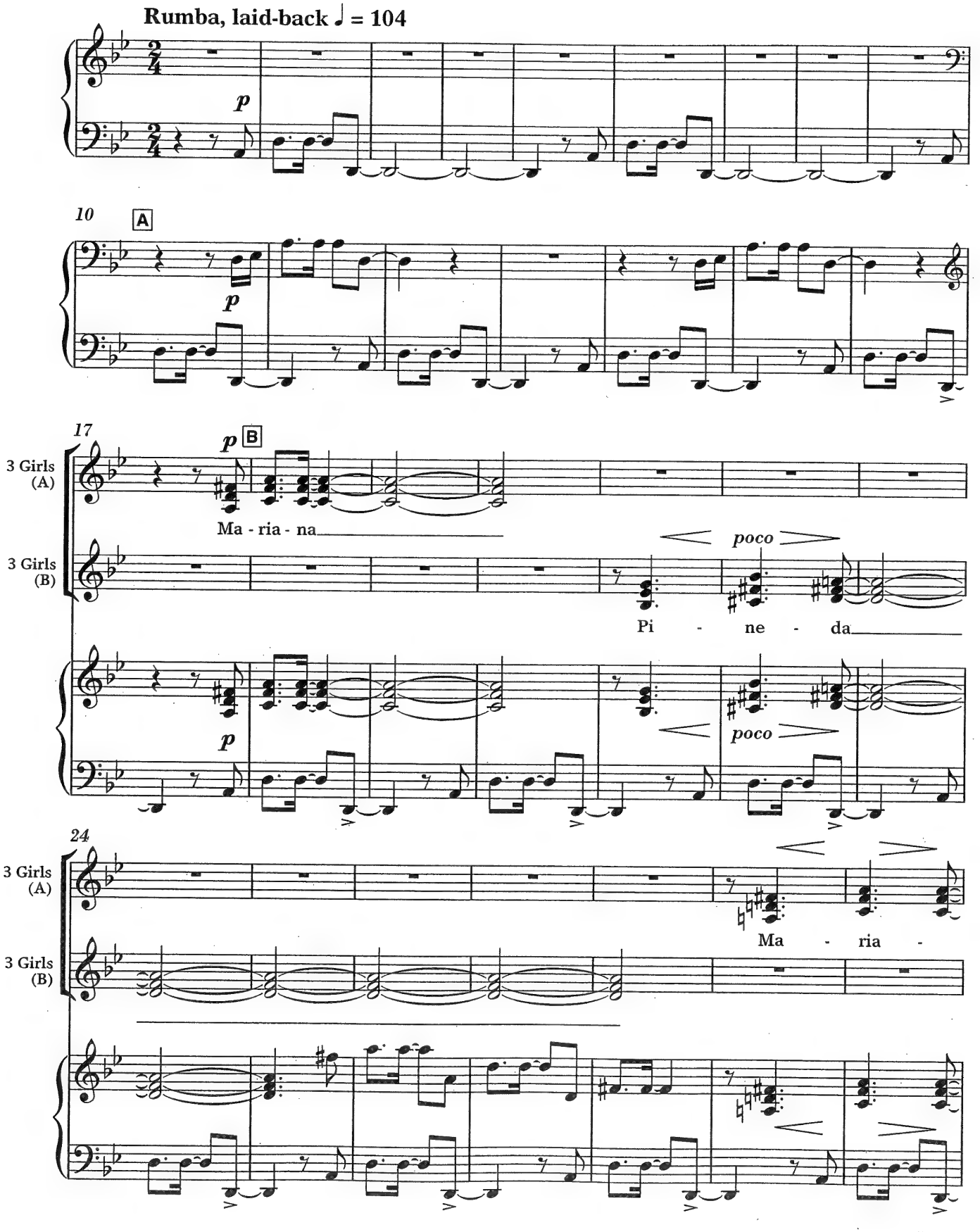

118
Mar.
mí - a,
la ve - jez no fue su des - ti - no.
sim.
sim.
122
Mar.
La ve - jez,
la ve - jez,
la ve jez
126
Mar.
less intense, as in reverie
as above
Mí - - - ra - me a - ho - ra
130
Mar.
Mí - ra - me a ho - ra, mí - ra - me a - ho - ra
Mí

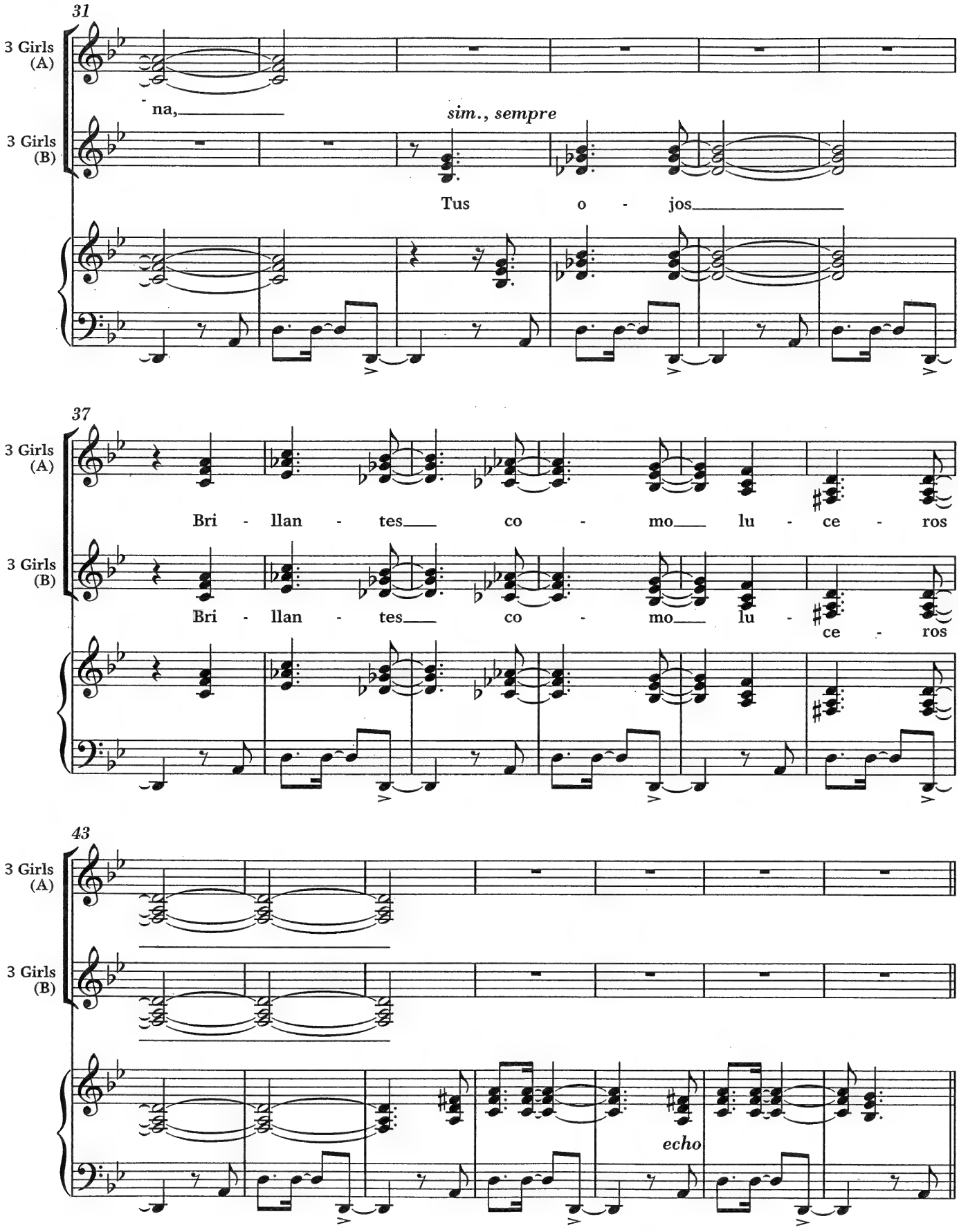

134
Mar.
ra - me a- ho - ra
137
almost an echo of the first cry
Mar.
Ay
140
Mar.

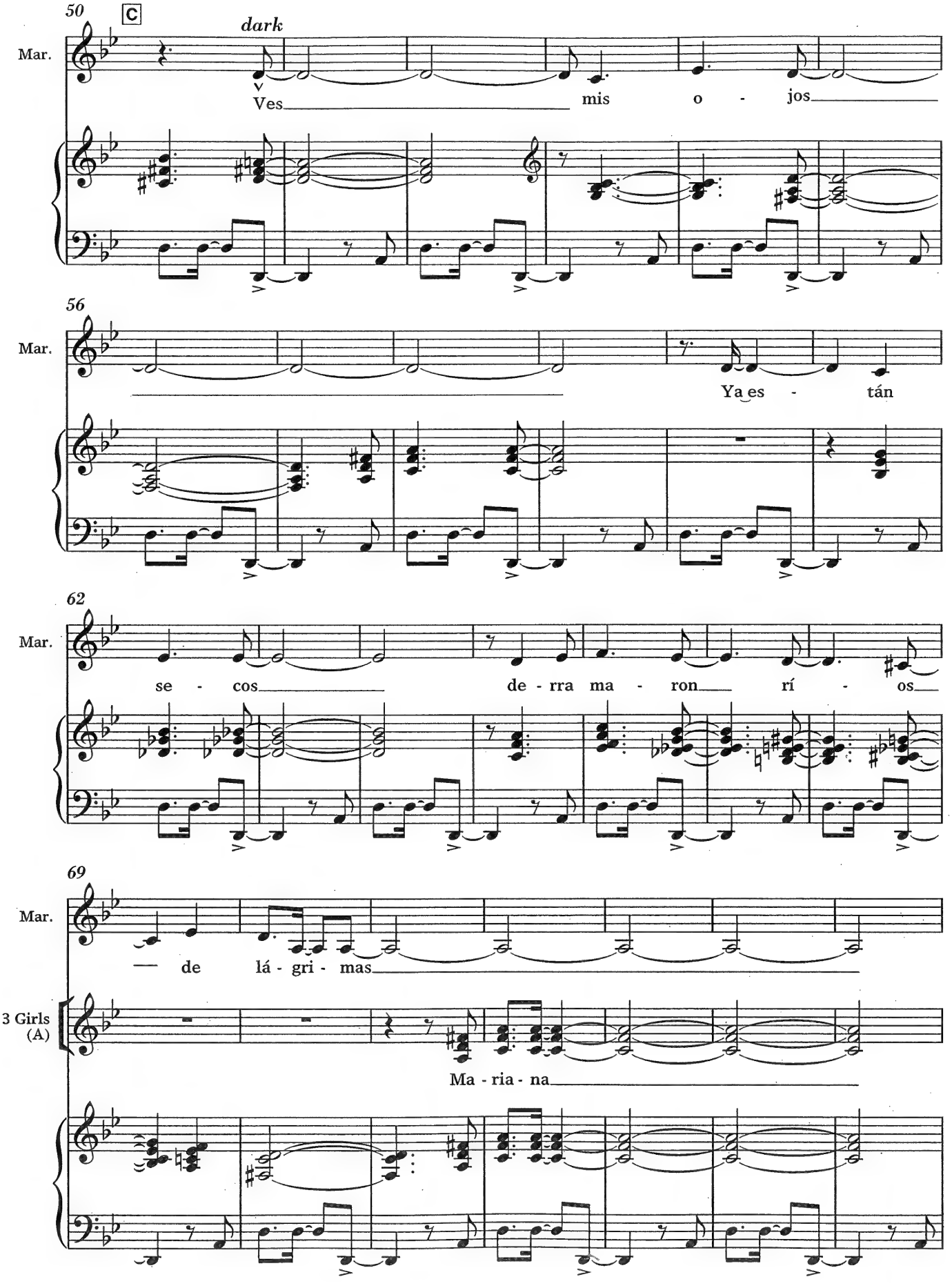

Senza Misura
143
solo
p
144
Moderato
pp legato
147
150

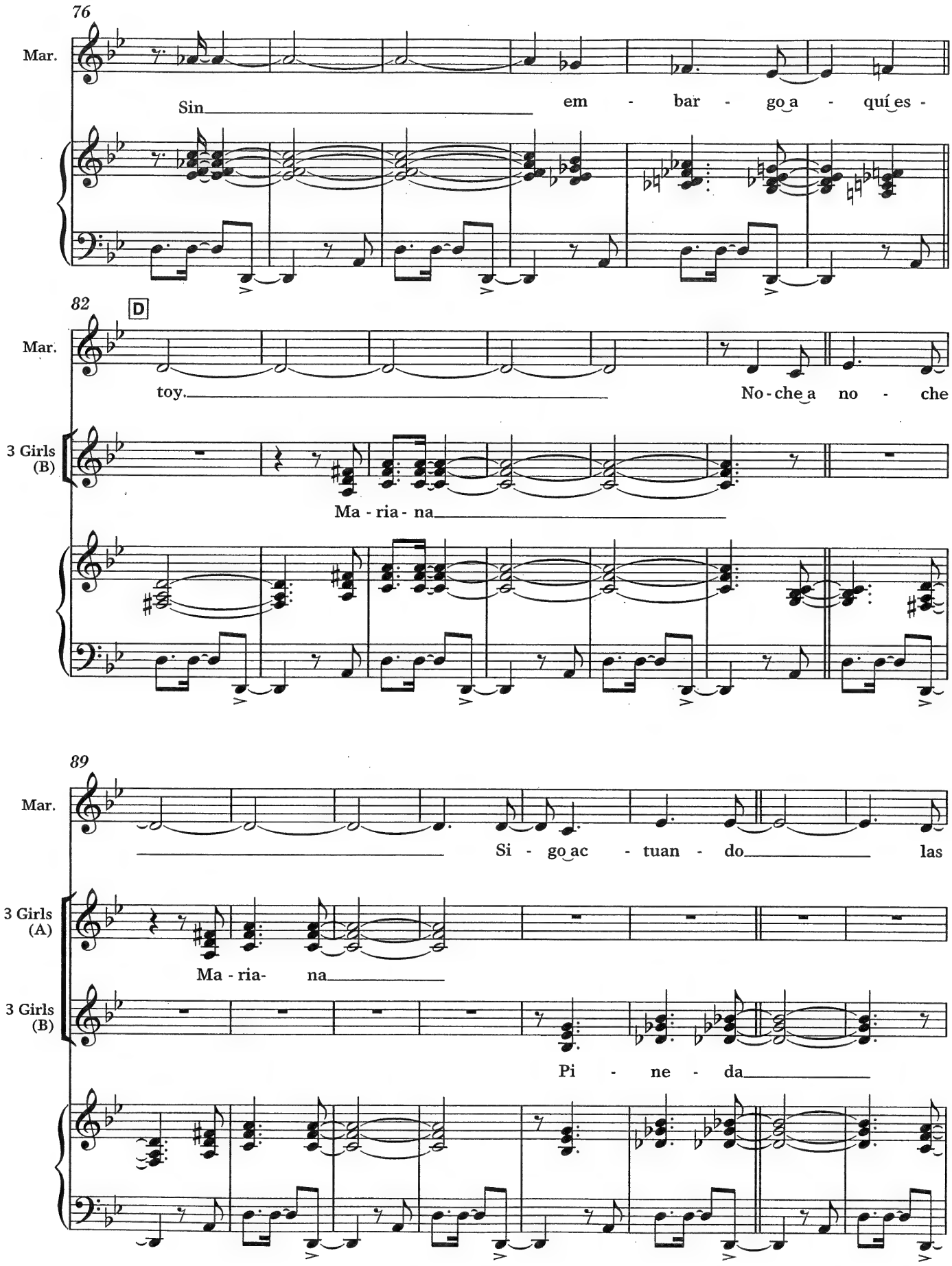
*to Dawn Upshaw*

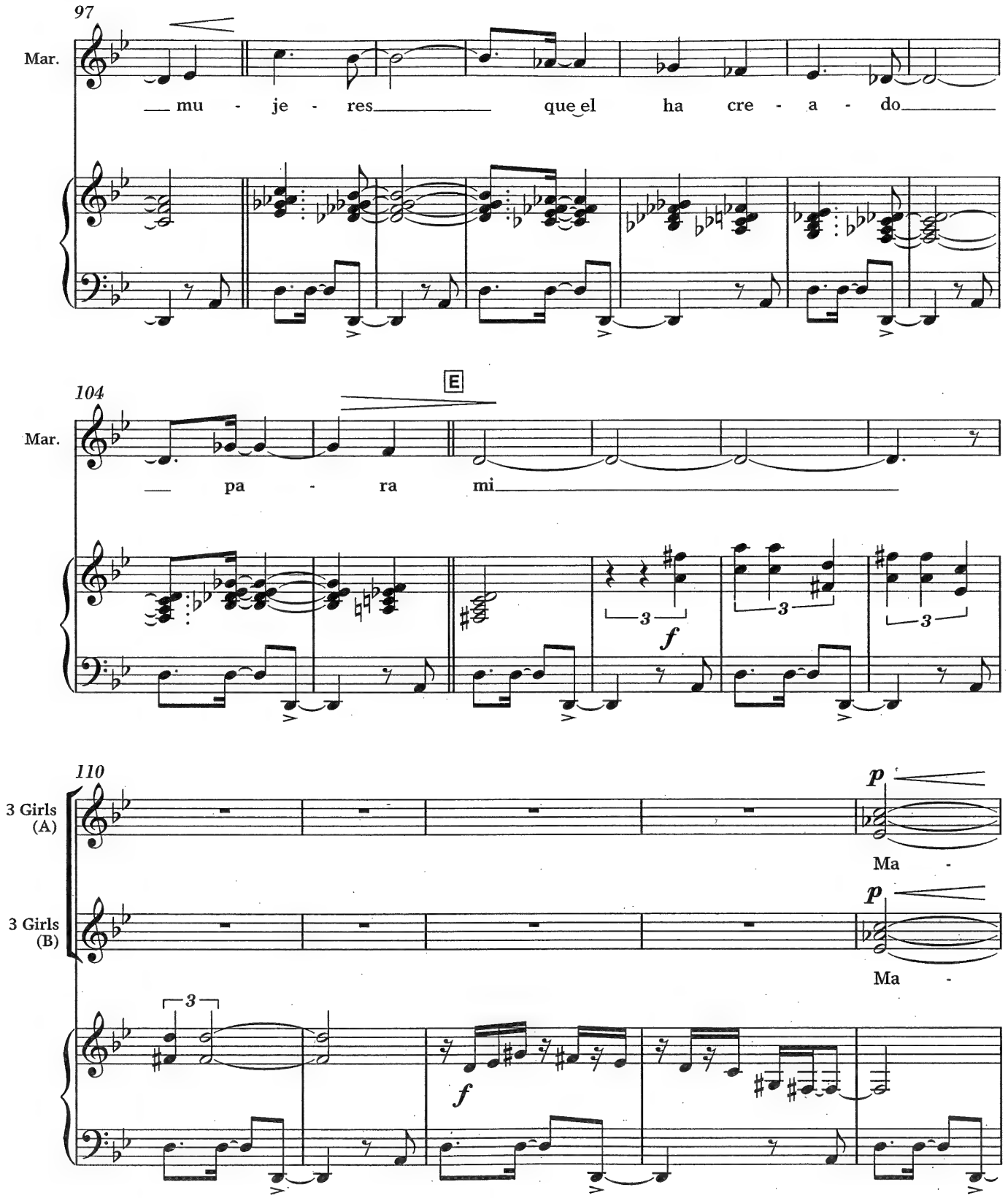
# 2. Mariana, Tus Ojos

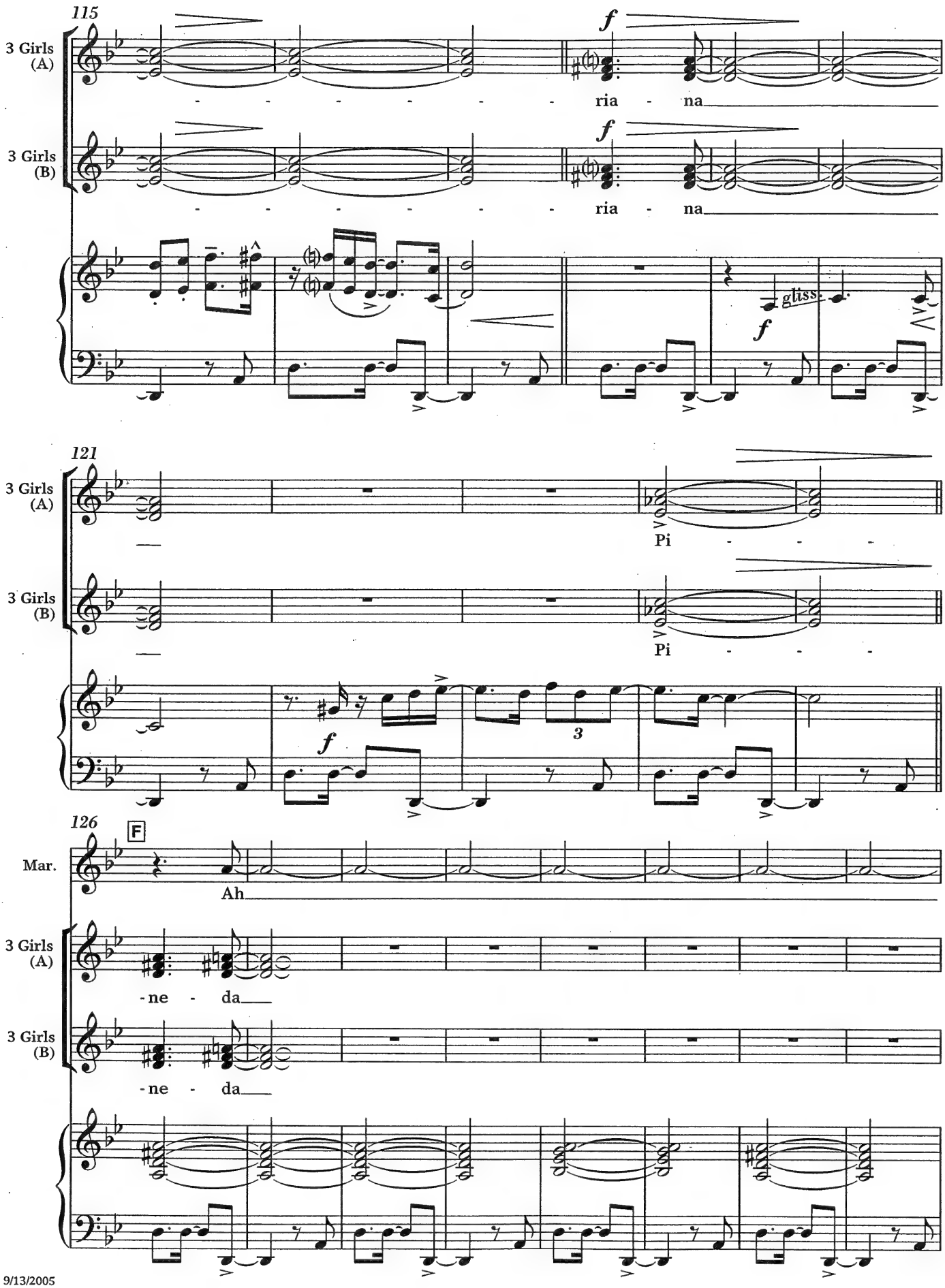


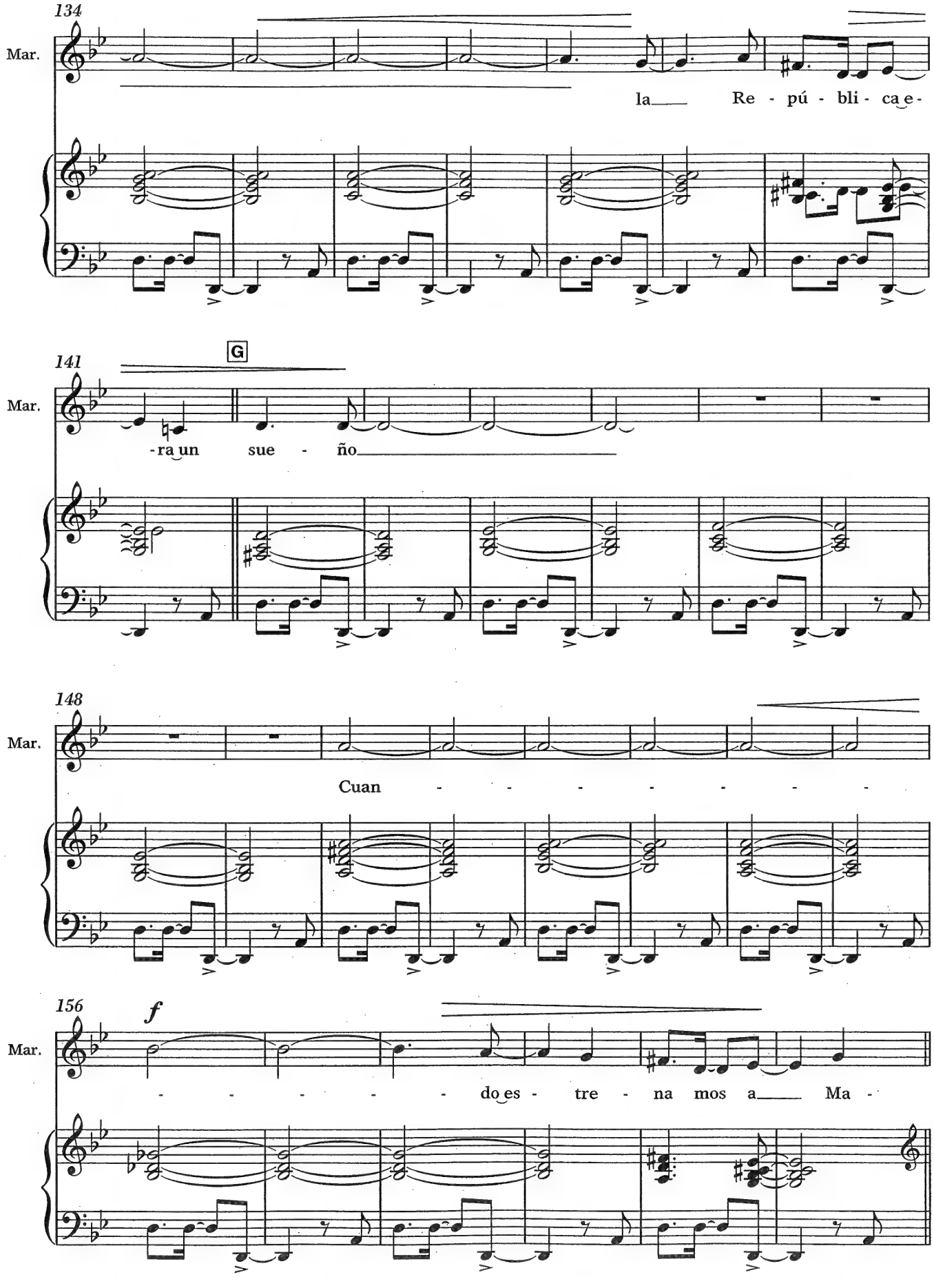

31
3 Girls (A)
3 Girls (B)
na,
sim., sempre
Tus o - jos
37
Bri - llan - tes co - mo lu - ce - ros
Bri - llan - tes co - mo lu - ce - ros
43
echo

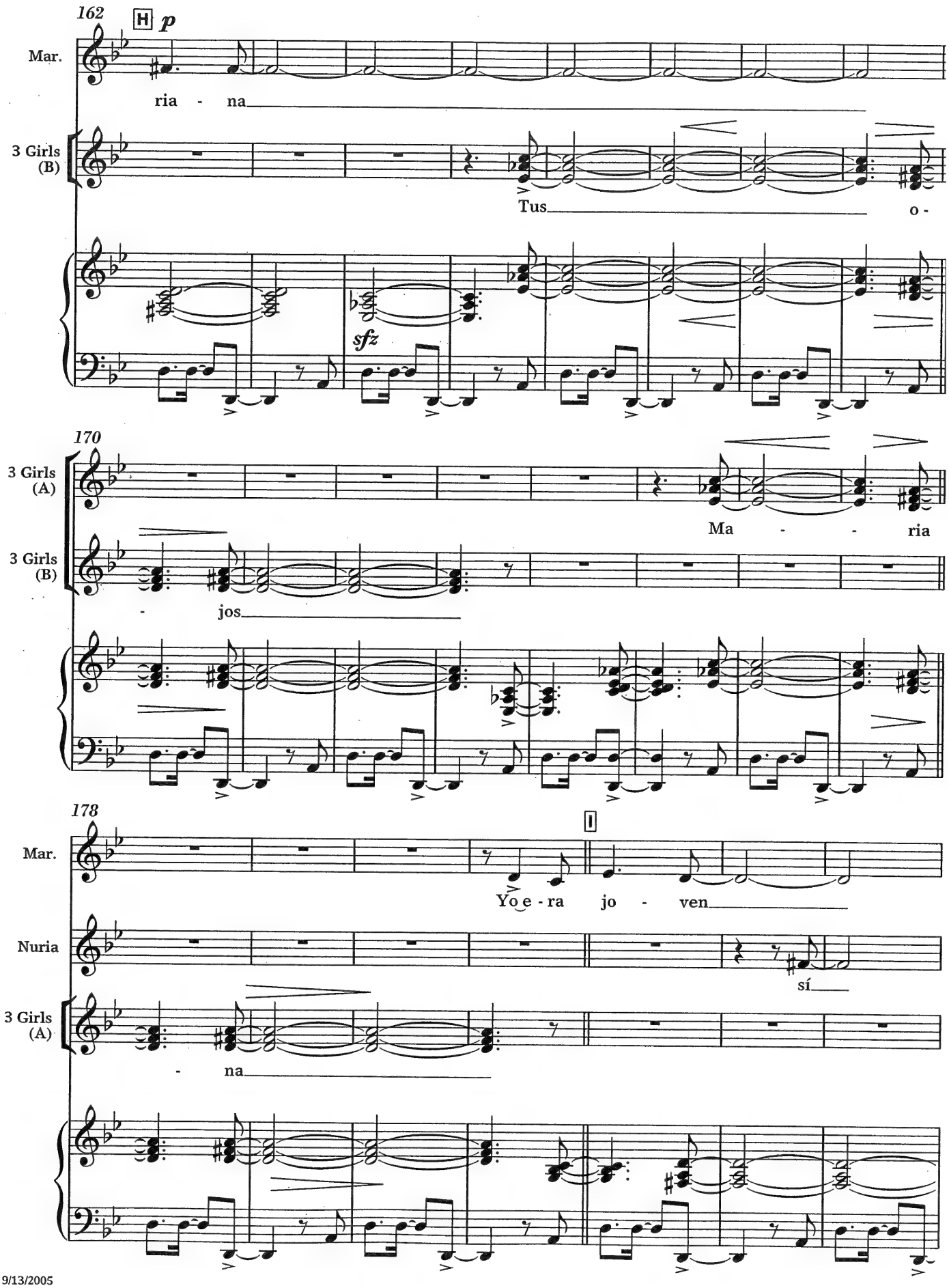

50
C
dark
Mar.
Ves mis o - jos
56
Mar.
Ya es - tán
62
Mar.
se - cos de - rra ma - ron rí - os
69
Mar.
de lá - gri - mas
3 Girls (A)
Ma - ria - na

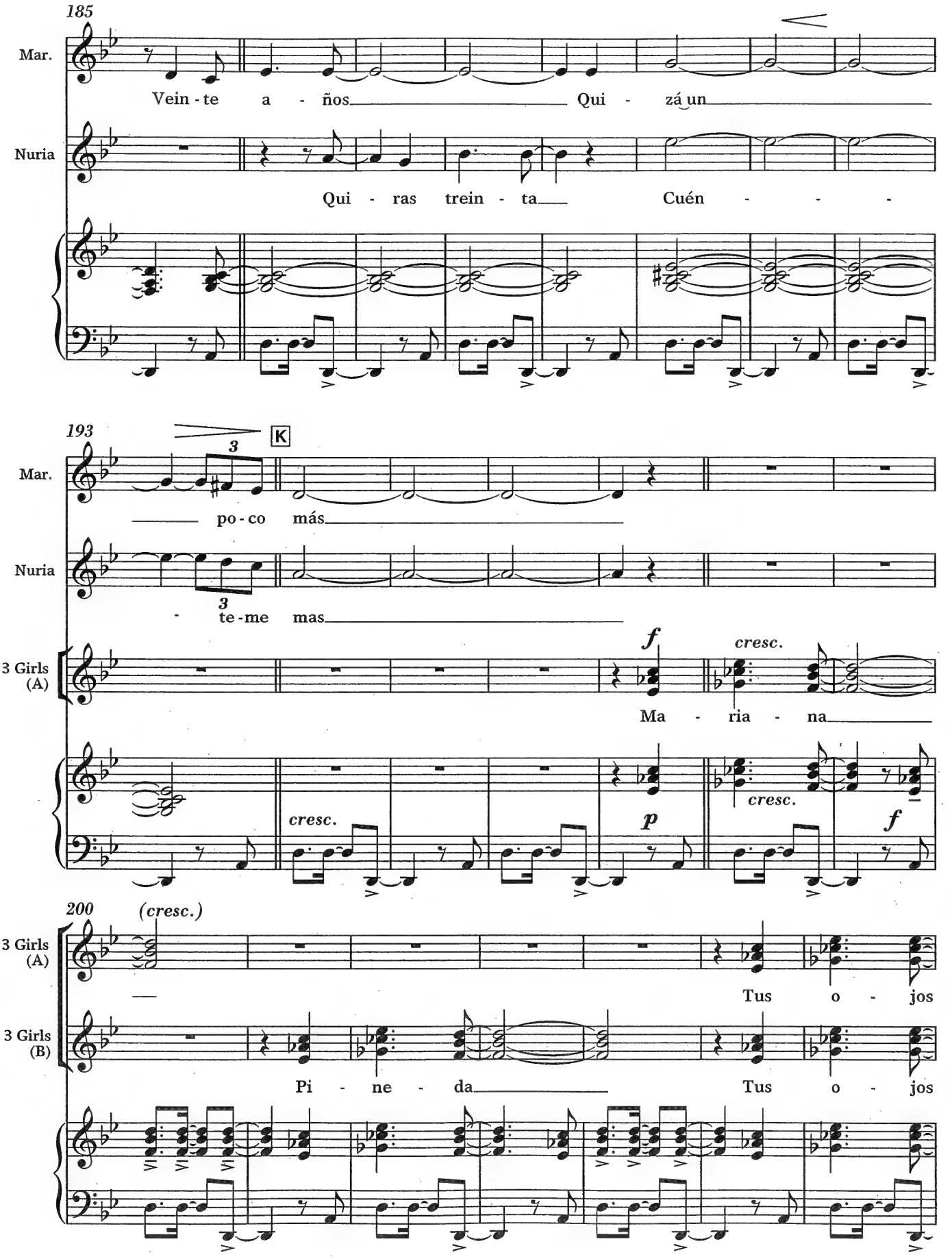

76
Mar.
Sin
em - bar - go a - quí es -
82
D
Mar.
toy.
No - che a no - che
3 Girls (B)
Ma - ria - na
89
Mar.
Si - go ac - tuan - do
las
3 Girls (A)
Ma - ria- na
3 Girls (B)
Pi - ne - da

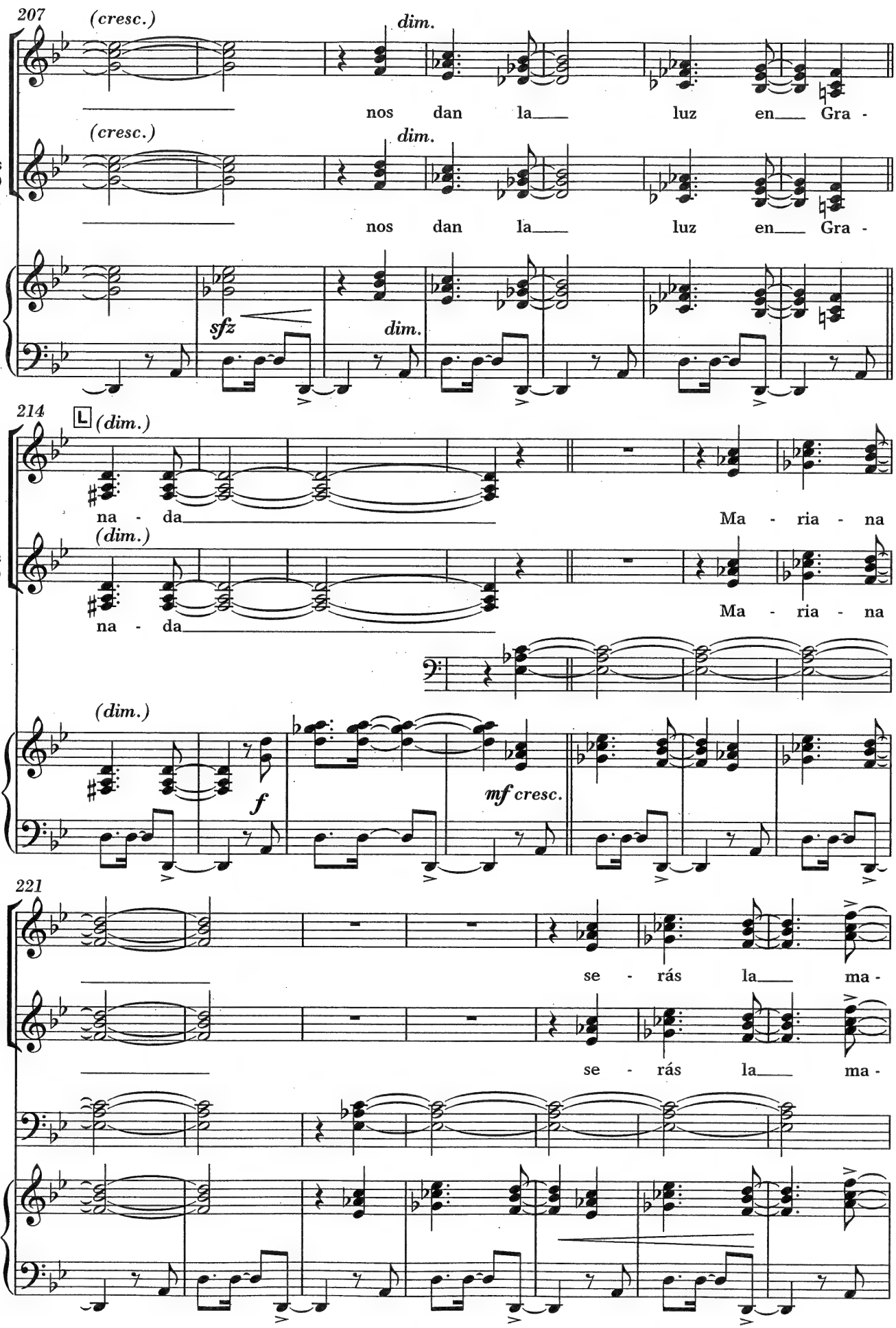

97
Mar.
mu - je - res que el ha cre - a - do
104
Mar.
pa - ra mi
E
f
110
3 Girls (A)
3 Girls (B)
p
Ma -
f

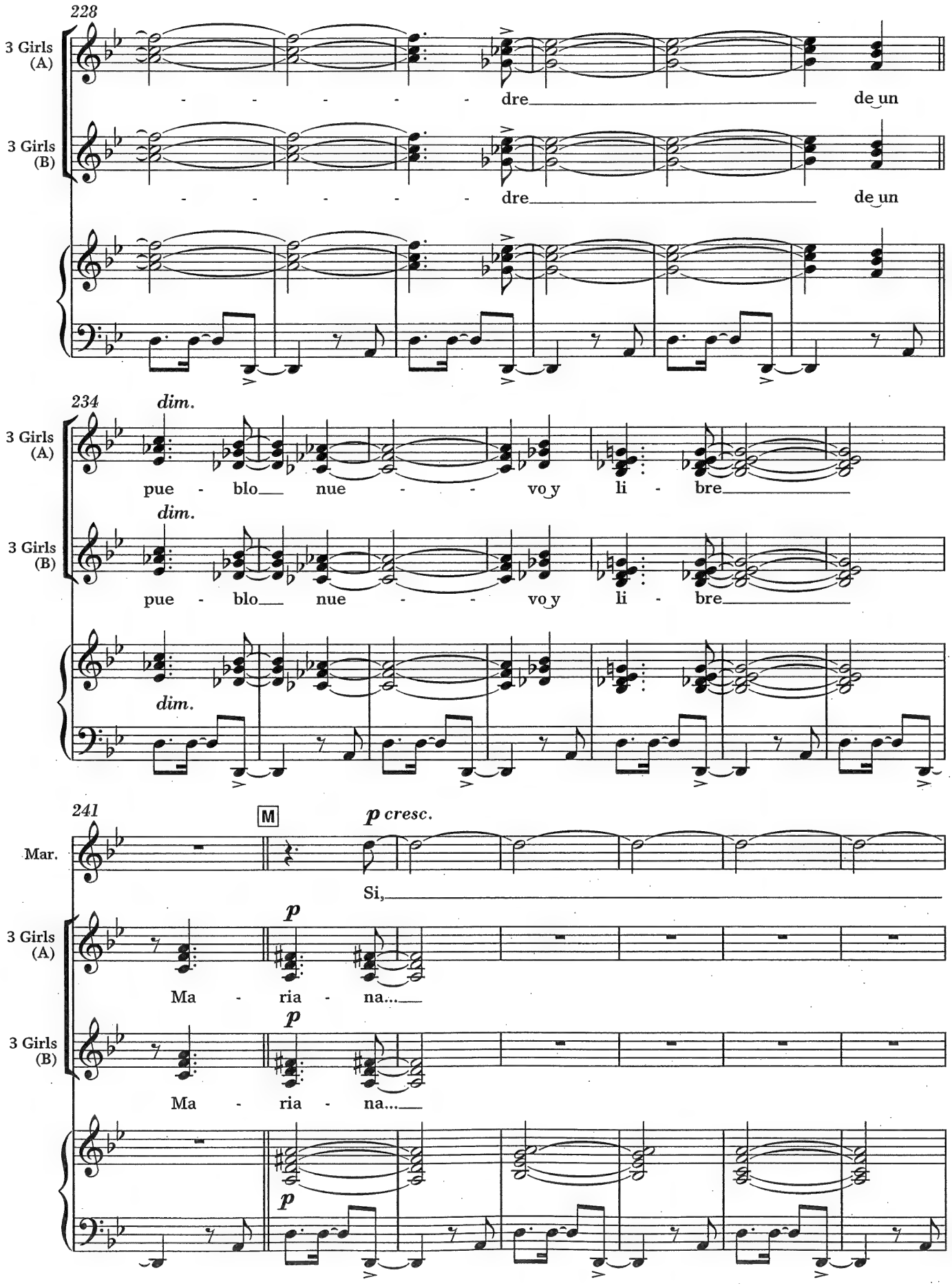

115
3 Girls (A)
3 Girls (B)
f
ria - na
gliss.
121
Pi - - -
3
126
F
Mar.
Ah
-ne - da

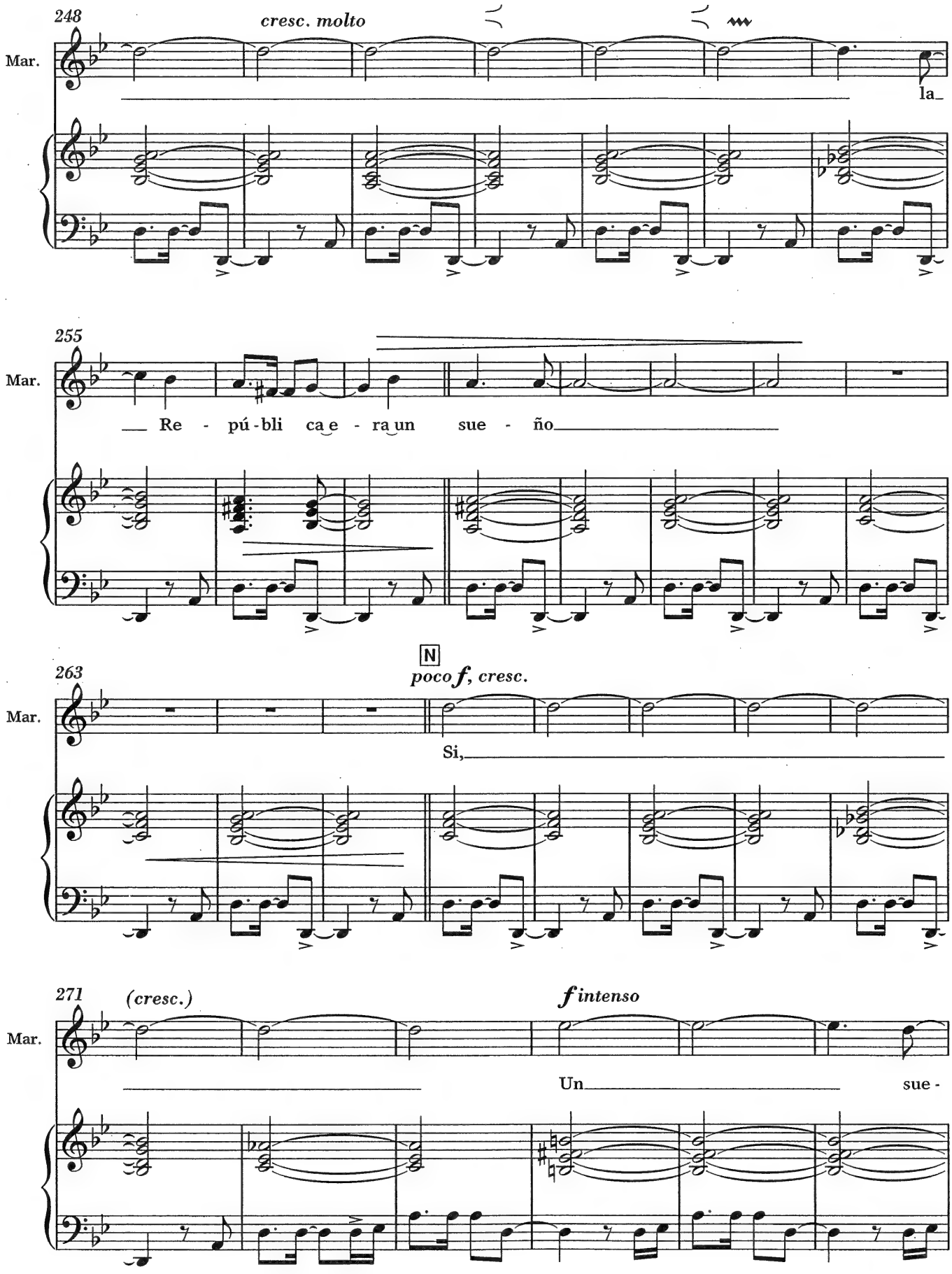

134
Mar.
la Re - pú - bli - ca e -
141
G
Mar.
-ra un sue - ño
148
Mar.
Cuan - - - - - - -
156
f
Mar.
- - - - - do es - tre - na mos a Ma -

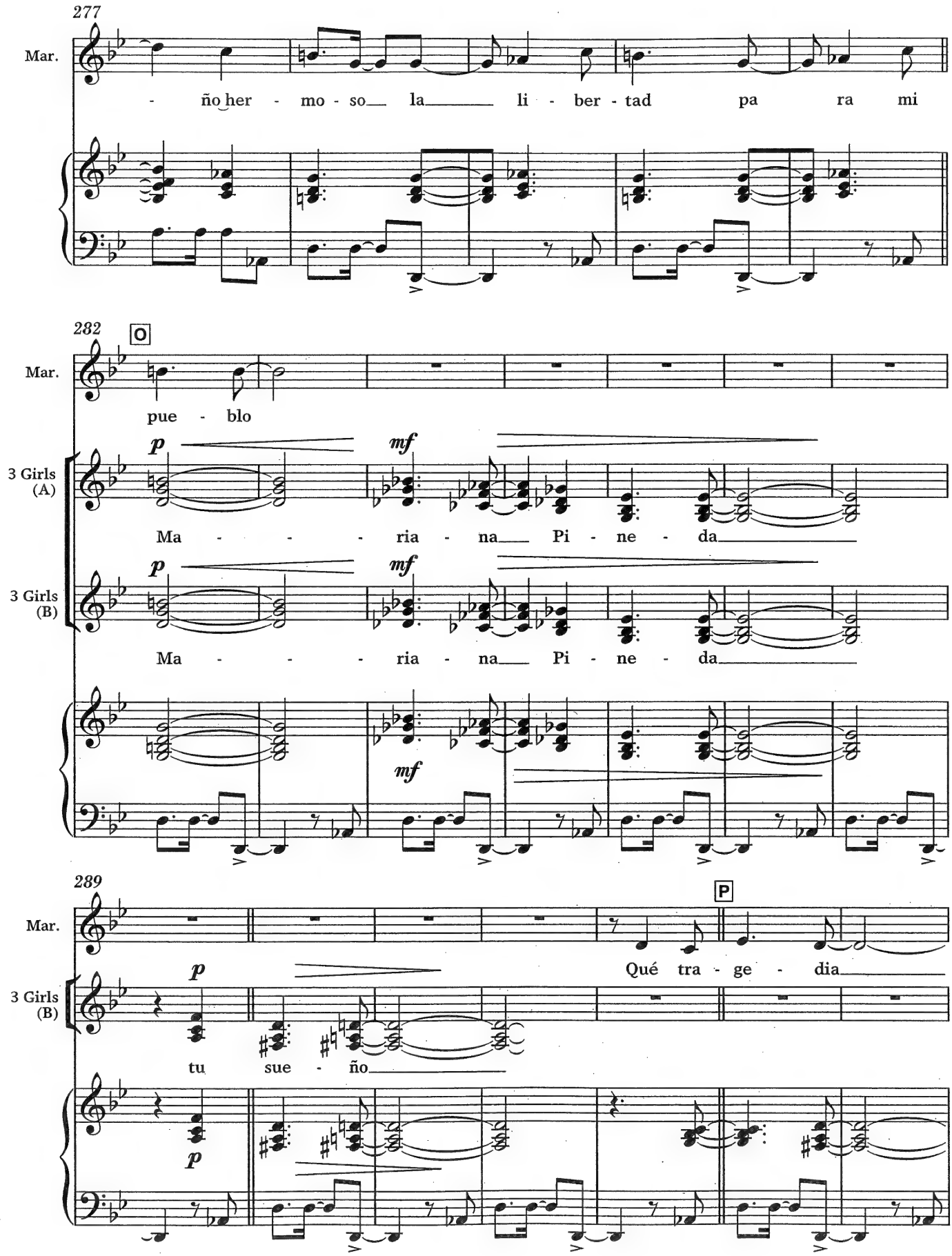

162
H
p
Mar.
ria - na
3 Girls (B)
Tus o -
sfz
170
3 Girls (A)
Ma - - ria
3 Girls (B)
- jos
178
I
Mar.
Yo e - ra jo - ven
Nuria
sí
3 Girls (A)
- na

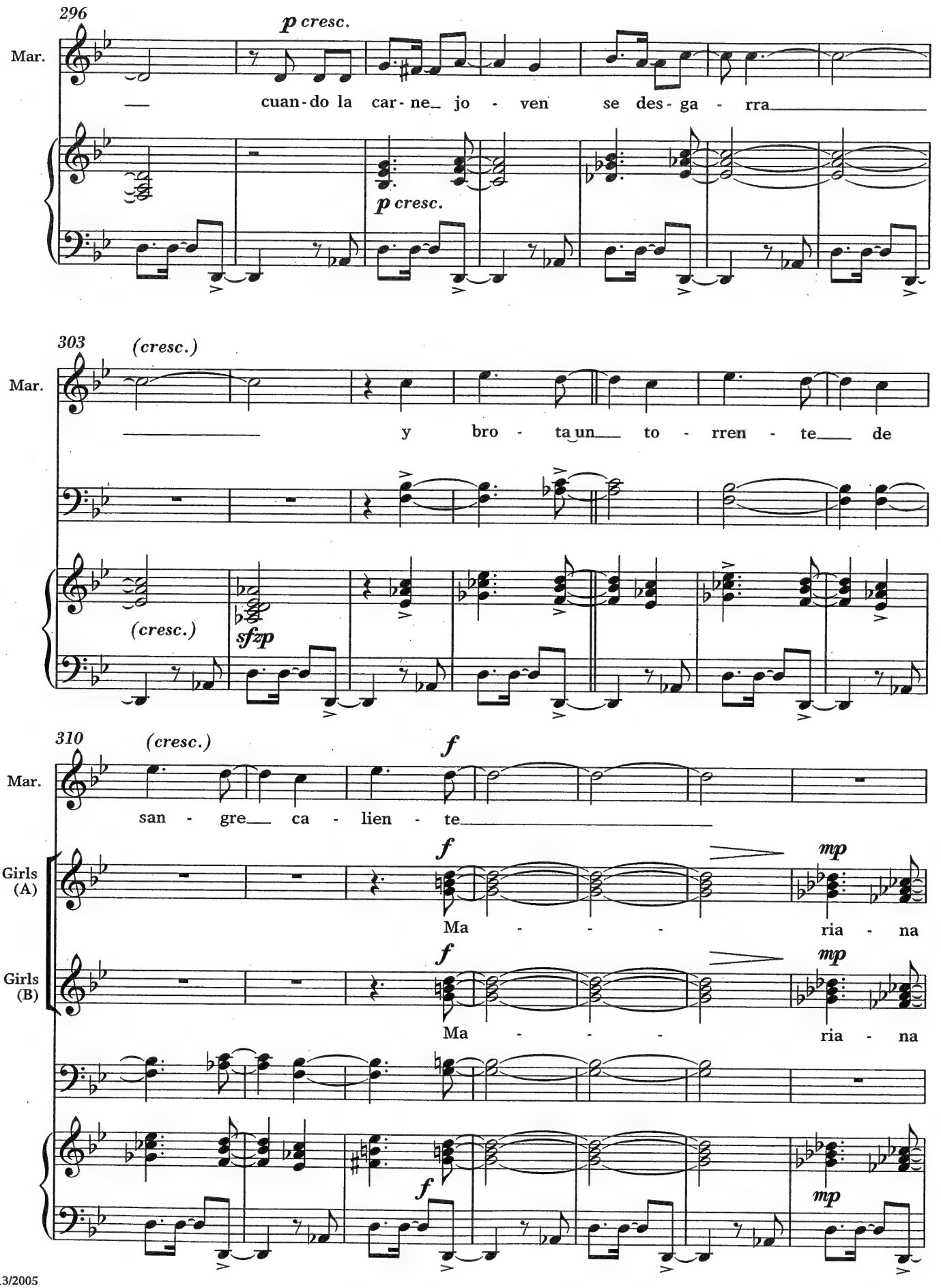

185
Mar.
Vein - te a - ños Qui - zá un
Nuria
Qui - ras trein - ta Cuén - - -
193
K
3
Mar.
po - co más
Nuria
3
- te - me mas
3 Girls (A)
f
cresc.
Ma - ria - na
cresc.
p
cresc.
f
200
(cresc.)
3 Girls (A)
Tus o - jos
3 Girls (B)
Pi - ne - da
Tus o - jos

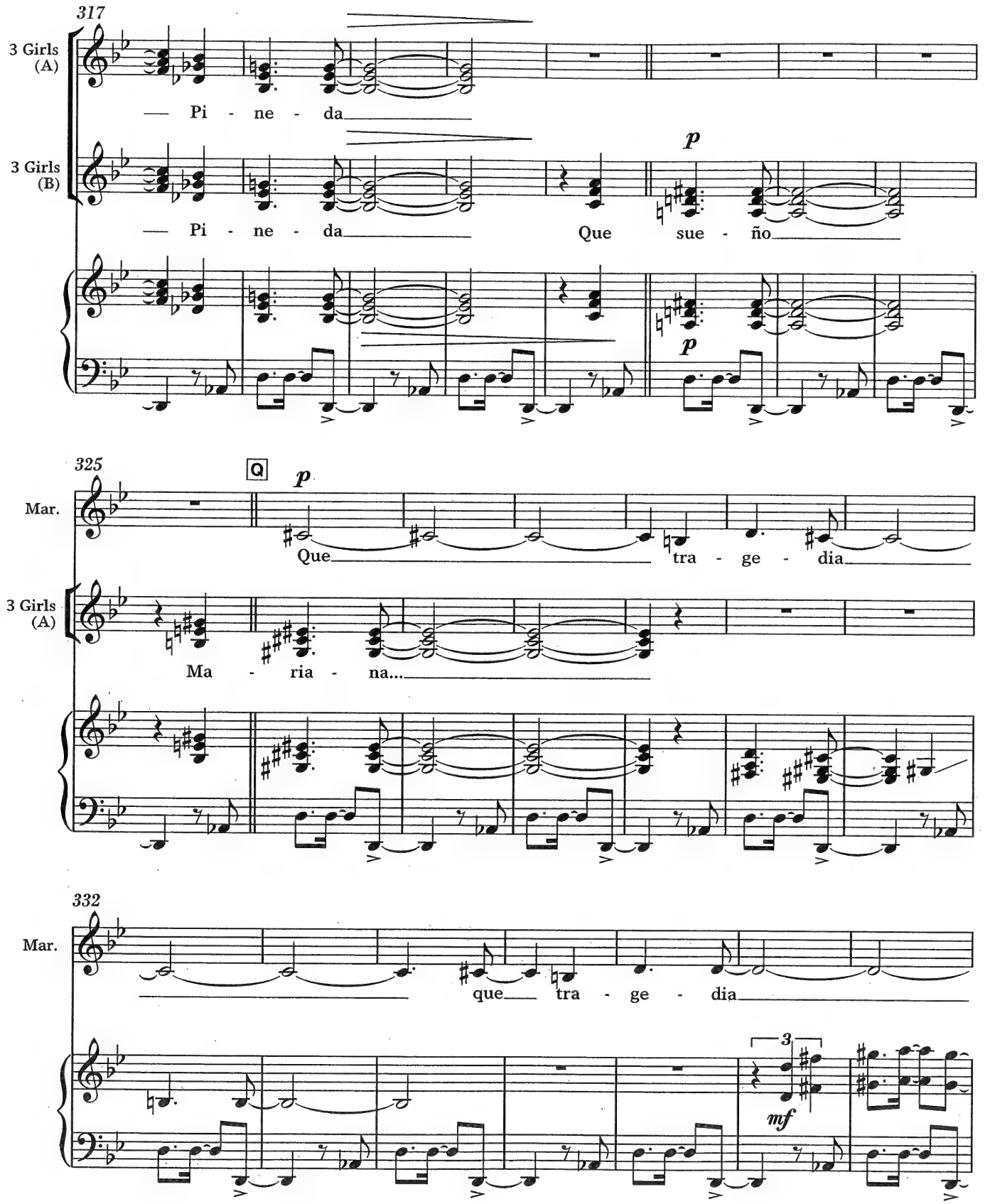

207
(cresc.)
dim.
3 Girls (A)
nos dan la luz en Gra -
(cresc.)
dim.
3 Girls (B)
nos dan la luz en Gra -
sfz
dim.
214
L
(dim.)
3 Girls (A)
na - da
Ma - ria - na
(dim.)
3 Girls (B)
Ma - ria - na
na - da
(dim.)
f
mf cresc.
221
3 Girls (A)
se - rás la ma -
3 Girls (B)
se - rás la ma -

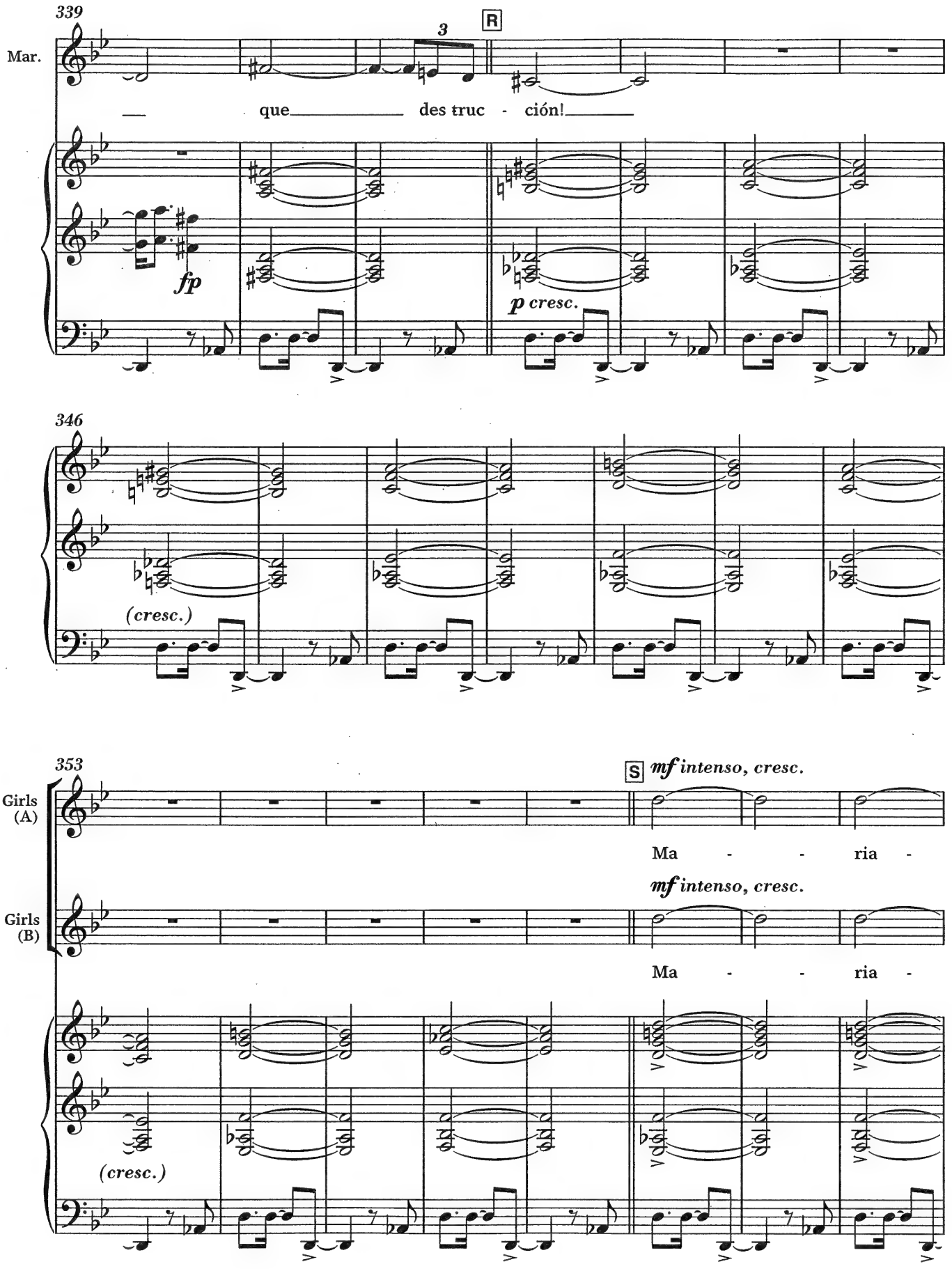

228
3 Girls (A)
dre de un
3 Girls (B)
dre de un
234
dim.
3 Girls (A)
pue - blo nue - - vo y li - bre
dim.
3 Girls (B)
pue - blo nue - - vo y li - bre
dim.
241
M
p cresc.
Mar.
Si,
p
3 Girls (A)
Ma - ria - na...
p
3 Girls (B)
Ma - ria - na...
p

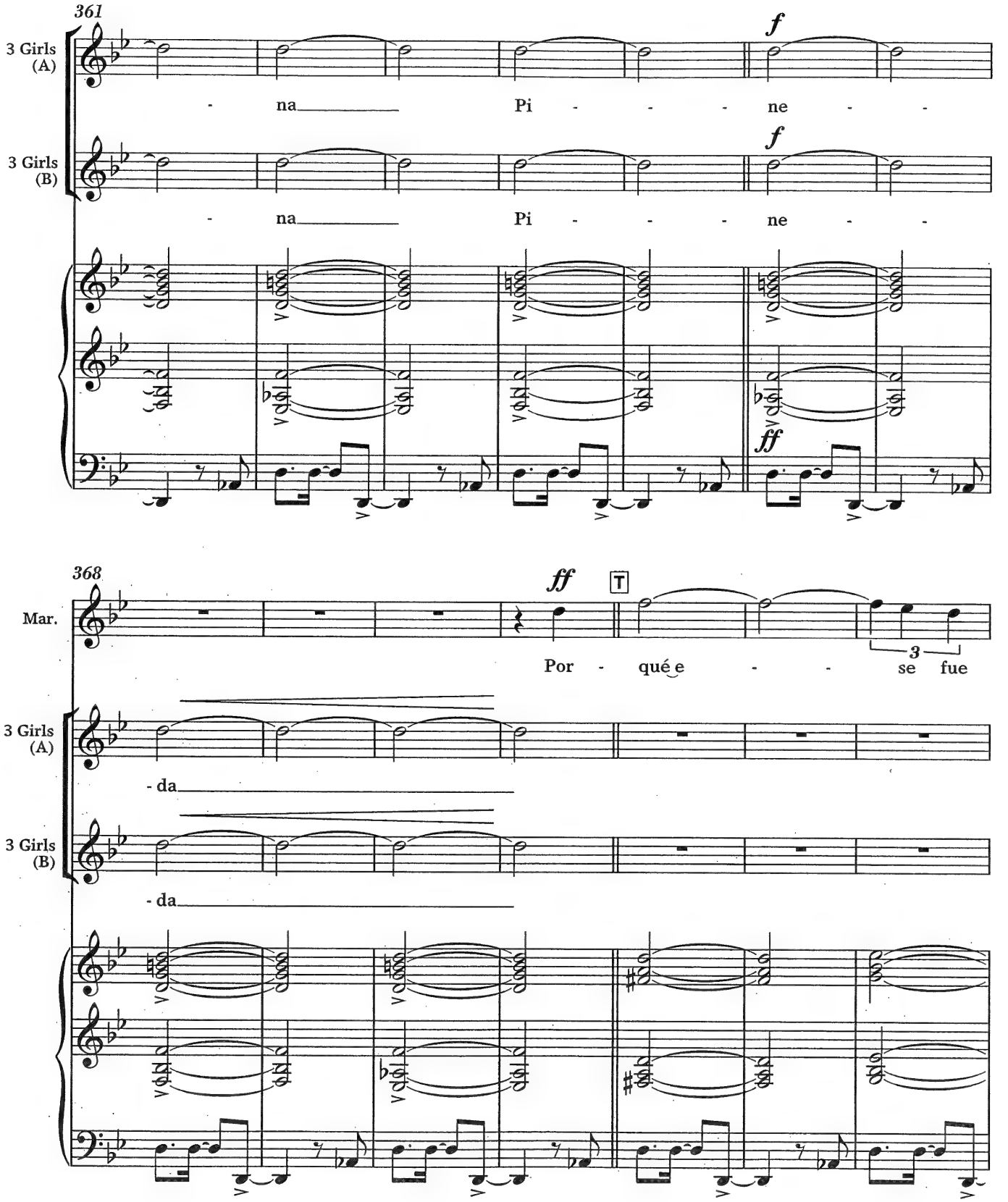

248
cresc. molto
Mar.
la_
255
Mar.
Re - pú - bli ca e - ra un sue - ño
N
263
poco f, cresc.
Mar.
Si,
271
(cresc.)
f intenso
Mar.
Un
sue -

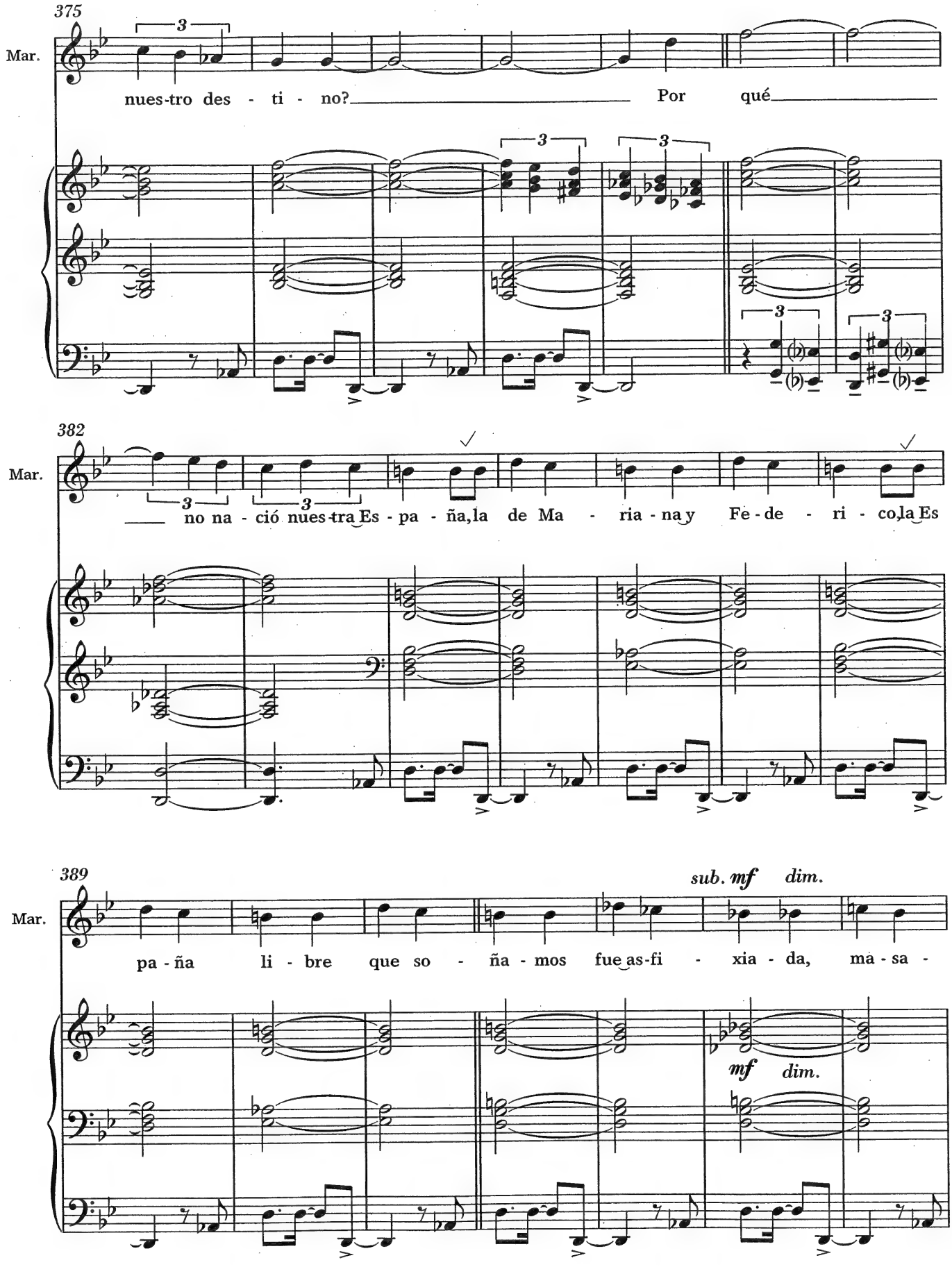

277
Mar.
- ño her - mo - so la li - ber - tad pa ra mi
282
O
Mar.
pue - blo
p
mf
3 Girls (A)
Ma - - - ria - na Pi - ne - da
3 Girls (B)
289
P
Mar.
Qué tra - ge - dia
3 Girls (B)
tu sue - ño

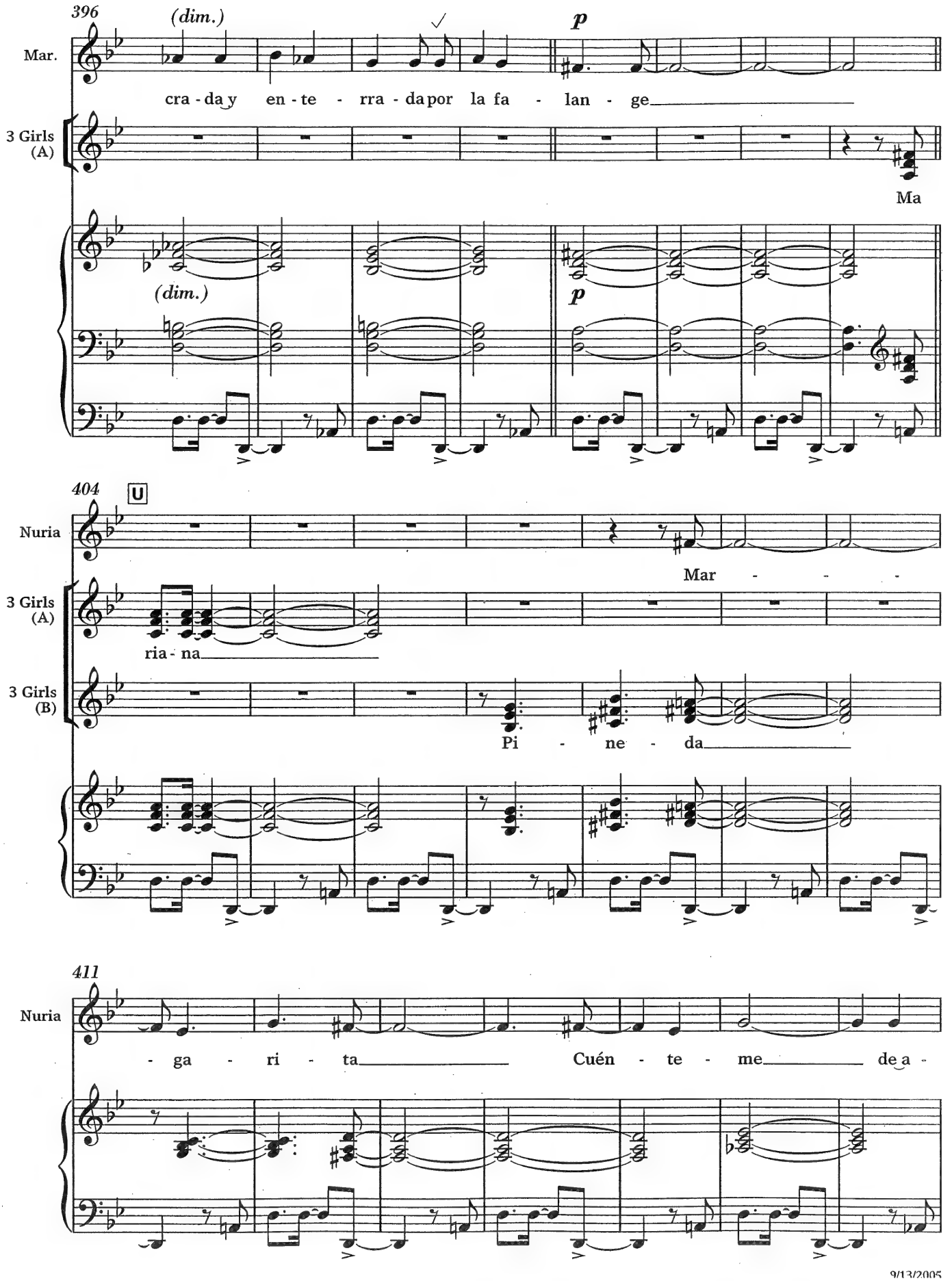

296
p cresc.
Mar.
cuan-do la car-ne jo - ven se des-ga - rra
p cresc.
303
(cresc.)
Mar.
y bro - ta un to - rren - te de
(cresc.)
sfzp
310
(cresc.)
f
Mar.
san - gre ca - lien - te
f
mp
3 Girls (A)
Ma - - - ria - na
f
mp
3 Girls (B)
Ma - - - ria - na
f
mp

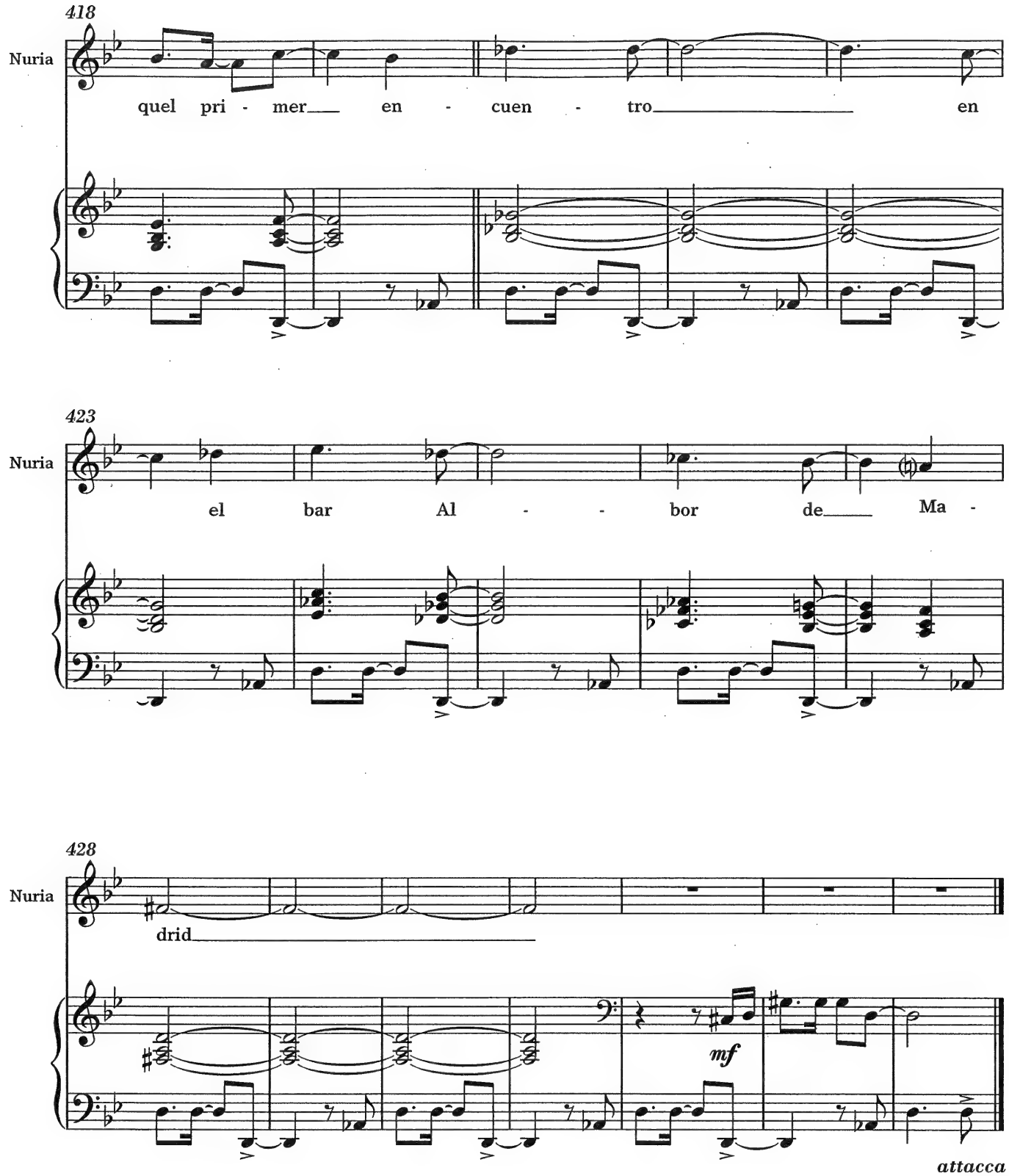

317
3 Girls (A)
— Pi - ne - da
3 Girls (B)
— Pi - ne - da
p
Que sue - ño
p
325
Q
p
Mar.
Que tra - ge - dia
3 Girls (A)
Ma - ria - na...
332
Mar.
que tra - ge - dia
3
mf


339
Mar.
3
R
que
des truc - ción!
fp
p cresc.
346
(cresc.)
353
3 Girls (A)
3 Girls (B)
S
mf intenso, cresc.
Ma - - ria -
mf intenso, cresc.
Ma - - ria -
(cresc.)

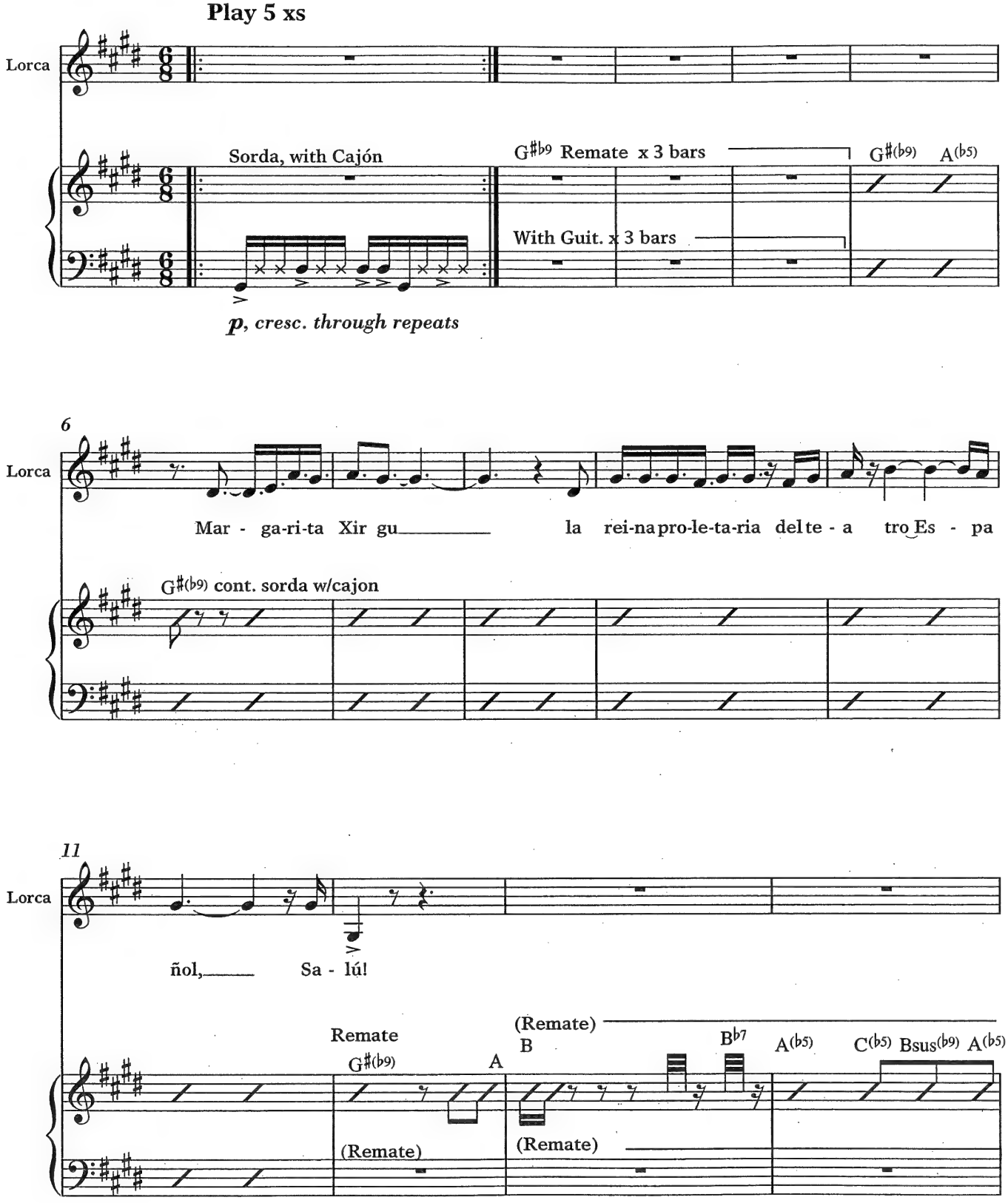

361
3 Girls (A)
- na Pi - - - ne - -
f
3 Girls (B)
- na Pi - - - ne - -
f
ff
368
Mar.
ff
T
Por - qué e - - se fue
3
3 Girls (A)
- da
3 Girls (B)
- da

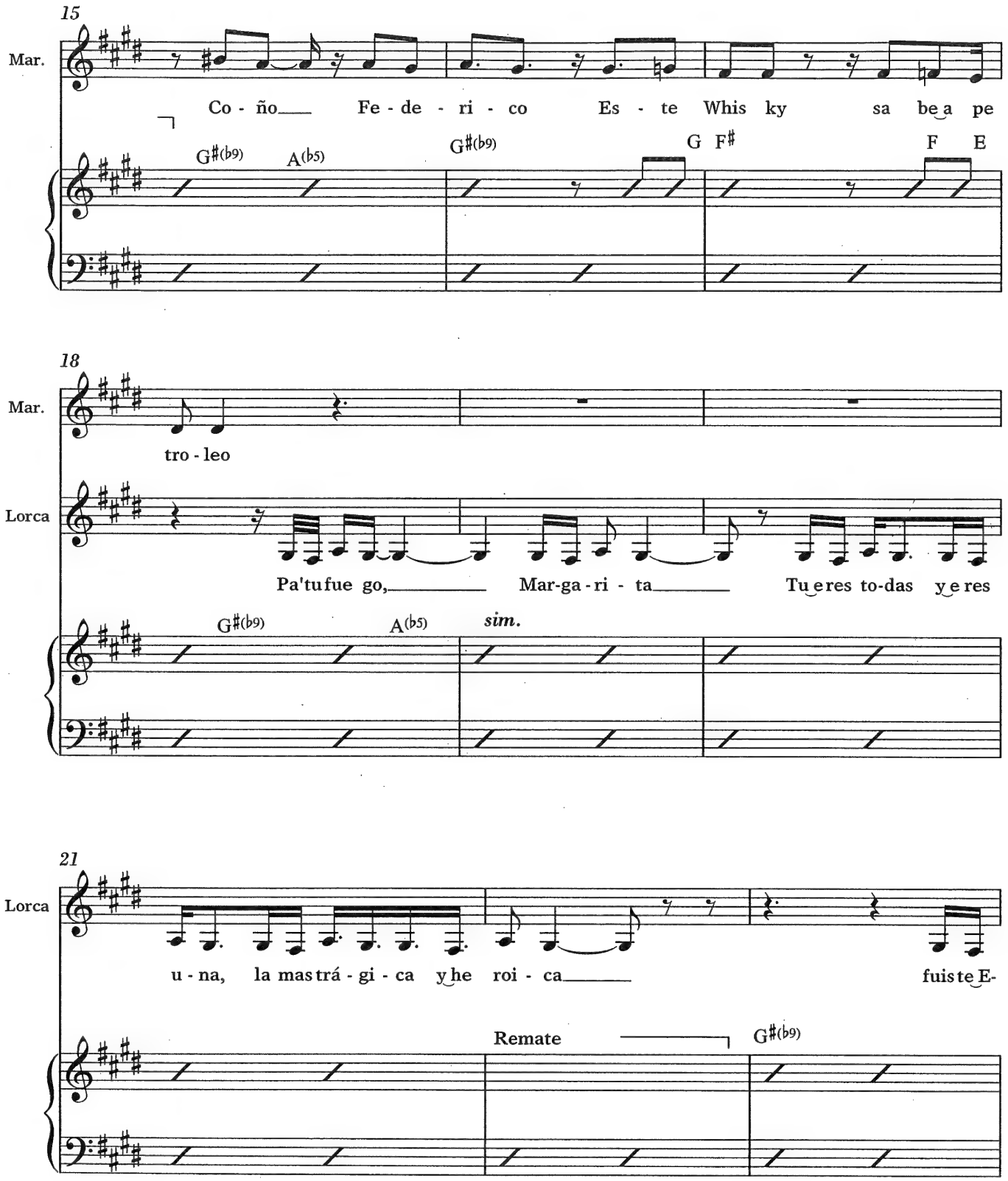

375
Mar.
nues-tro des - ti - no? Por qué
382
Mar.
no na - ció nues-tra Es - pa - ña, la de Ma - ria - na y Fe - de - ri - co, la Es
389
Mar.
sub. mf dim.
pa - ña li - bre que so - ña - mos fue as-fi - xia - da, ma - sa -
mf dim.

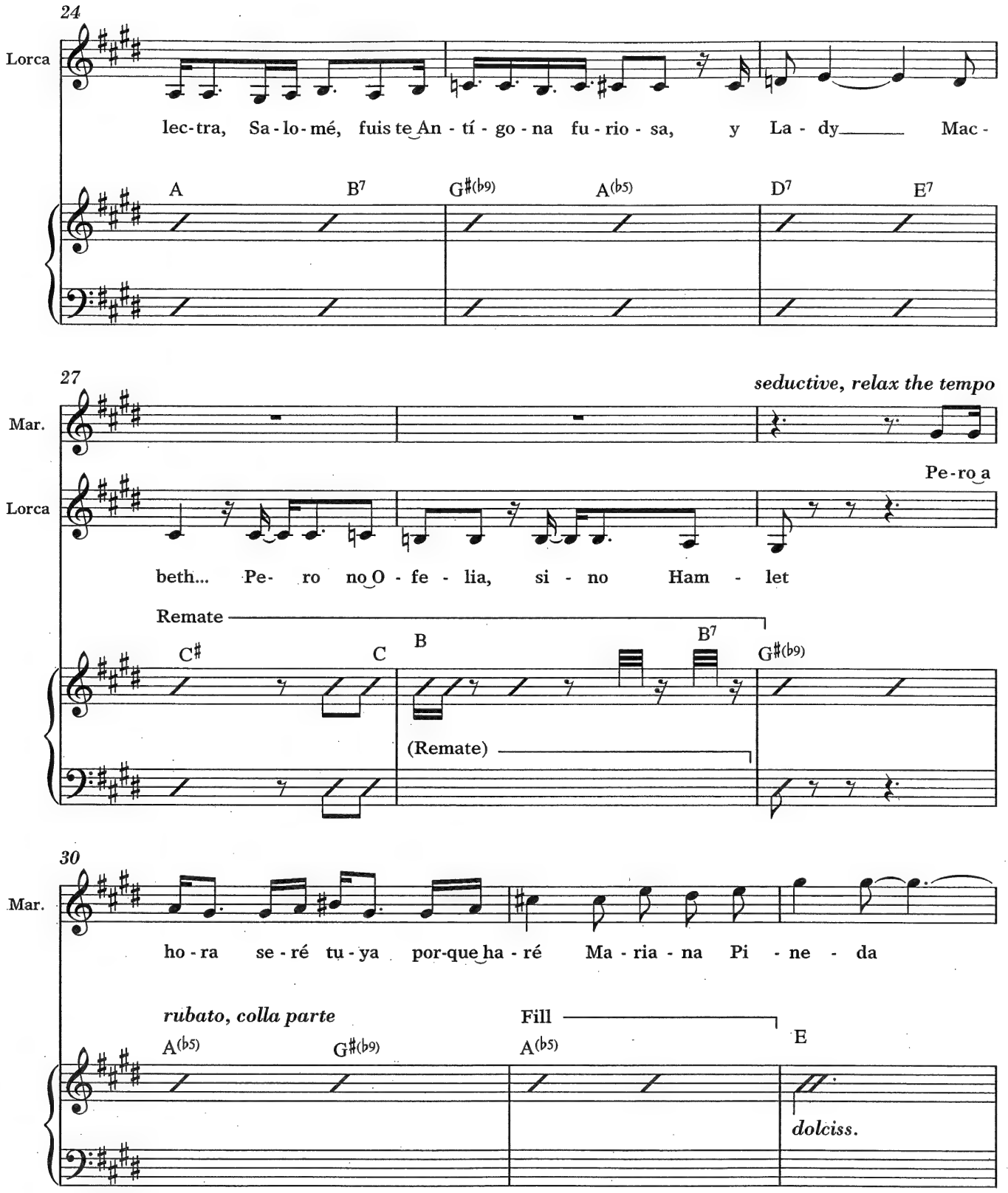

396
(dim.)
p
Mar.
cra - da y en - te - rra - da por la fa - lan - ge
3 Girls (A)
Ma
(dim.)
p
404
U
Nuria
Mar - - -
3 Girls (A)
ria - na
3 Girls (B)
Pi - ne - da
411
Nuria
- ga - ri - ta Cuén - te - me de a -

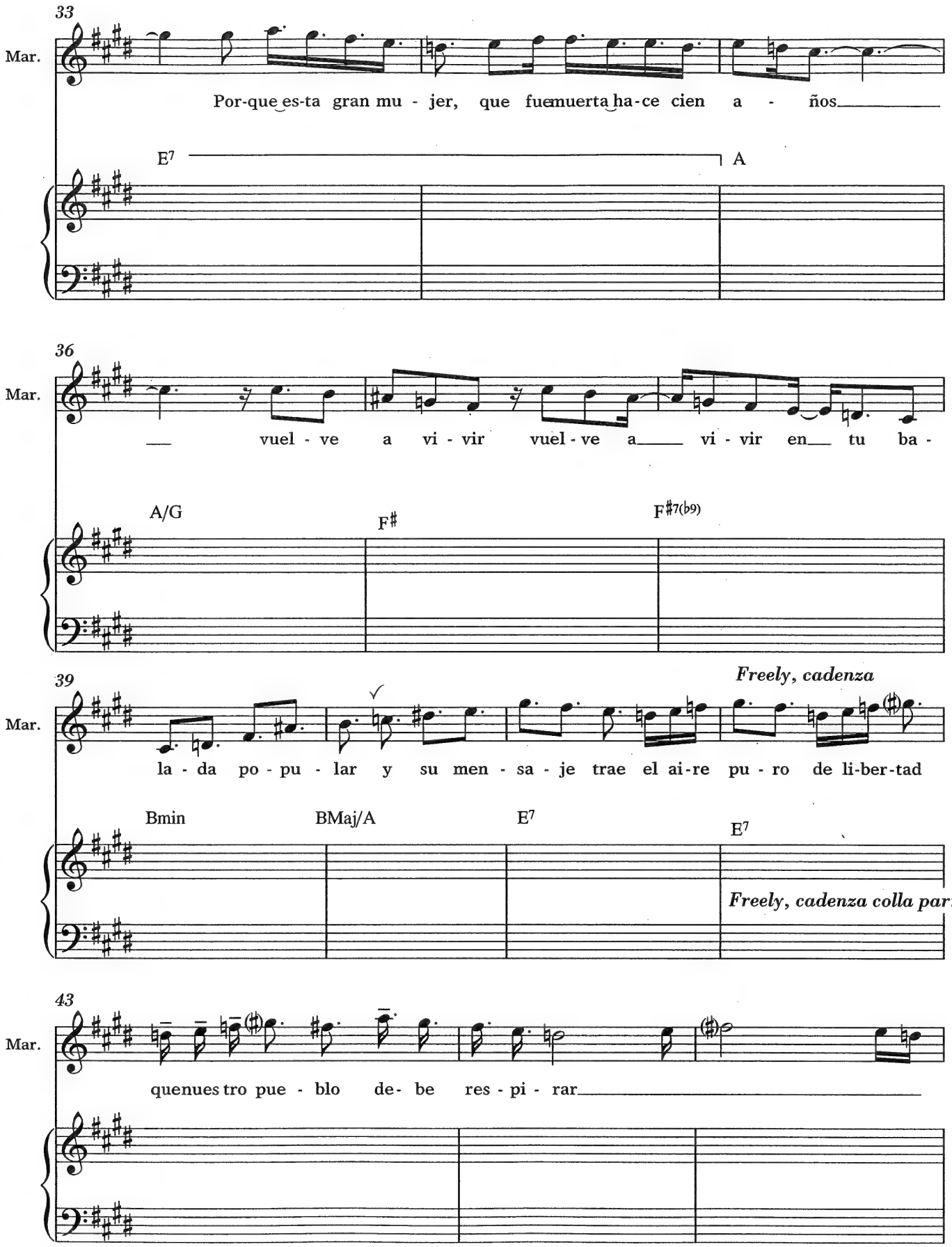

418
Nuria
quel pri - mer en - cuen - tro en
423
Nuria
el bar Al - - bor de Ma -
428
Nuria
drid
mf
attacca

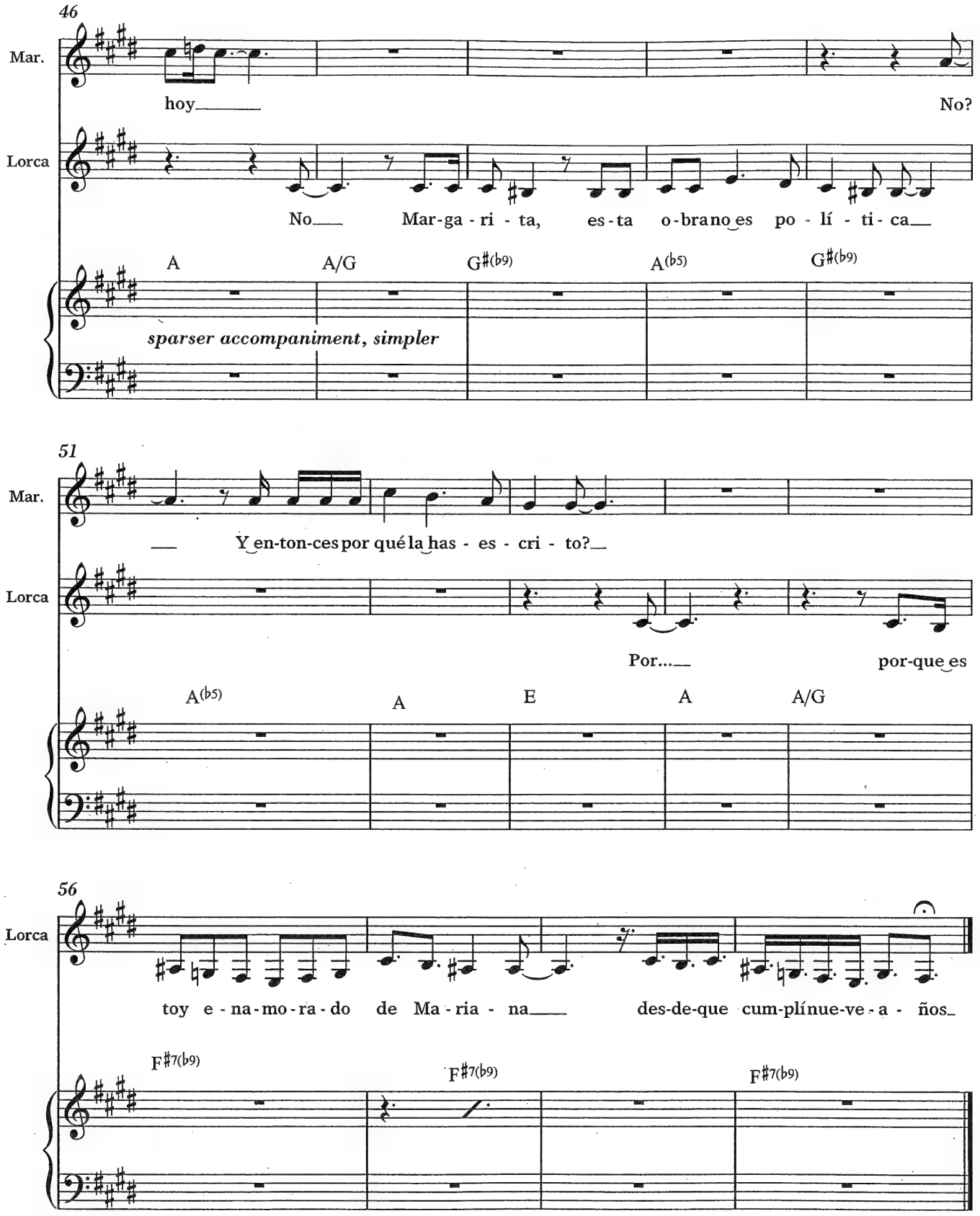
# 3. Bar Albor de Madrid



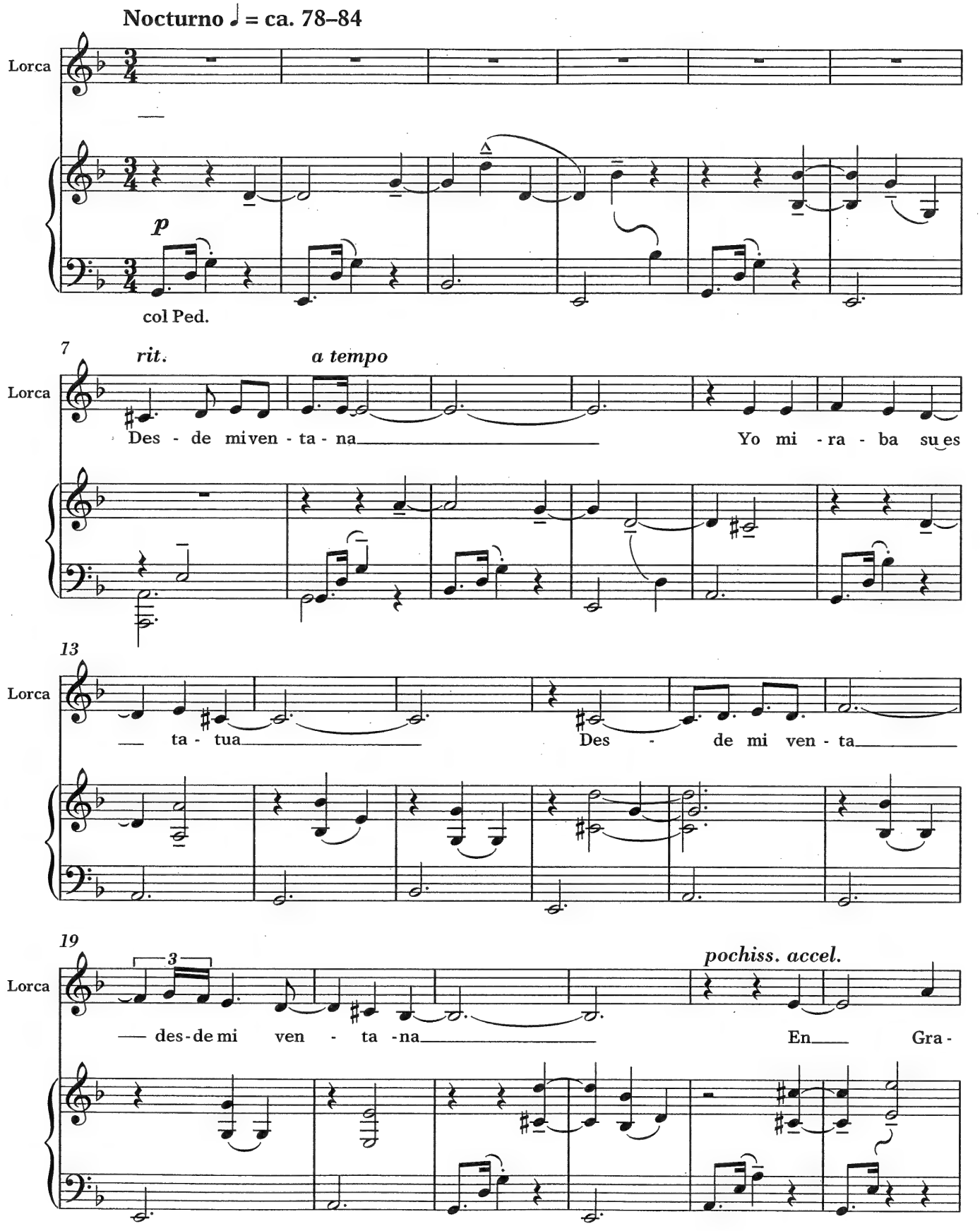

15
Mar.
Co - ño Fe - de - ri - co Es - te Whis ky sa be a pe
G♯(♭9) A(♭5) G♯(♭9) G F♯ F E
18
Mar.
tro - leo
Lorca
Pa'tu fue go, Mar-ga - ri - ta Tu eres to-das y eres
G♯(♭9) A(♭5) sim.
21
Lorca
u - na, la mas trá - gi - ca y he roi - ca fuiste E-
Remate
G♯(♭9)

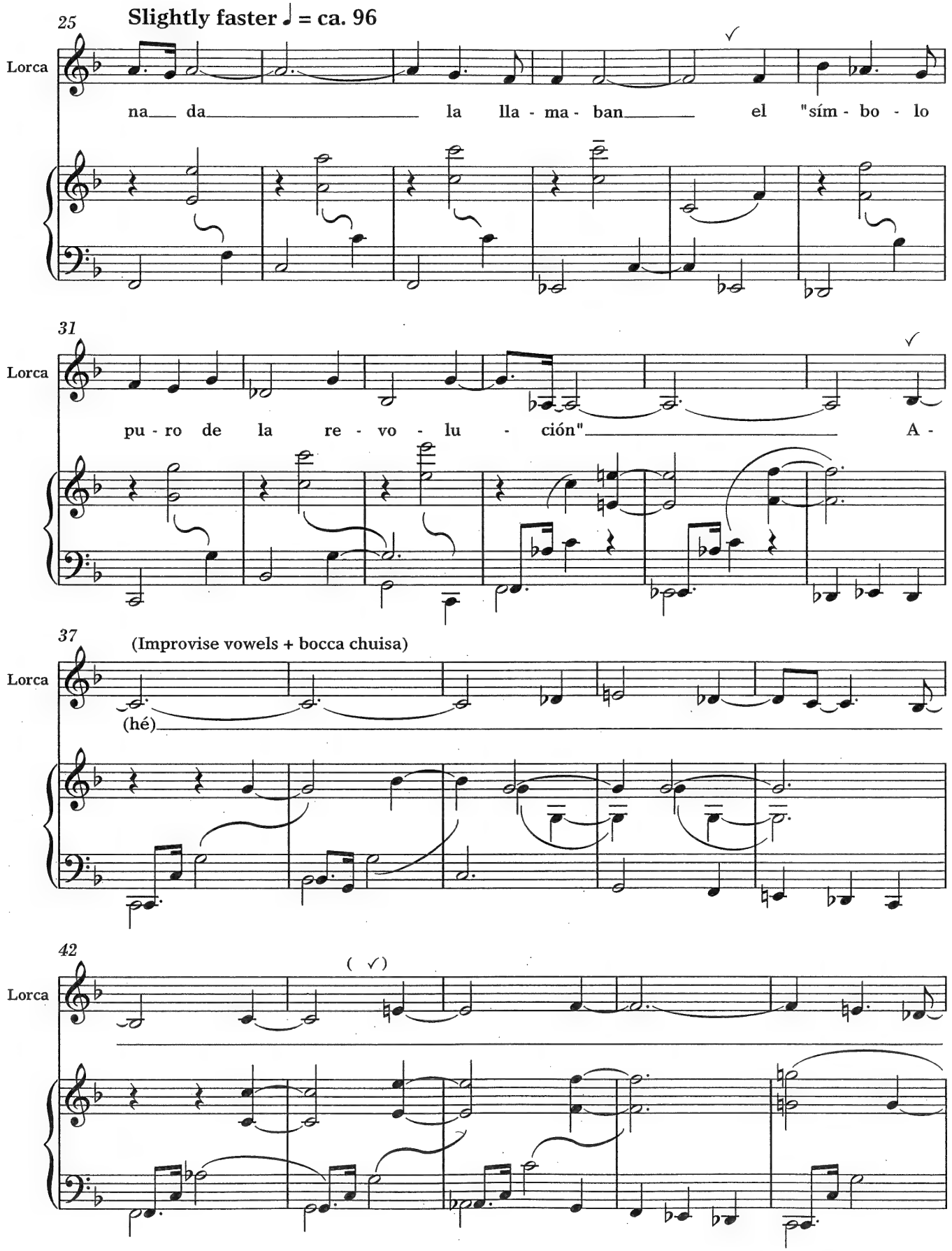

24
Lorca
lec-tra, Sa-lo-mé, fuis te An-tí-go-na fu-rio-sa, y La-dy Mac-
A
B7
G♯(♭9)
A(♭5)
D7
E7
27
seductive, relax the tempo
Mar.
Lorca
Pe-ro a
beth... Pe-ro no O-fe-lia, si-no Ham-let
Remate
C♯
C
B
B7
G♯(♭9)
(Remate)
30
Mar.
ho-ra se-ré tu-ya por-que ha-ré Ma-ria-na Pi-ne-da
rubato, colla parte
Fill
A(♭5)
G♯(♭9)
A(♭5)
E
dolciss.

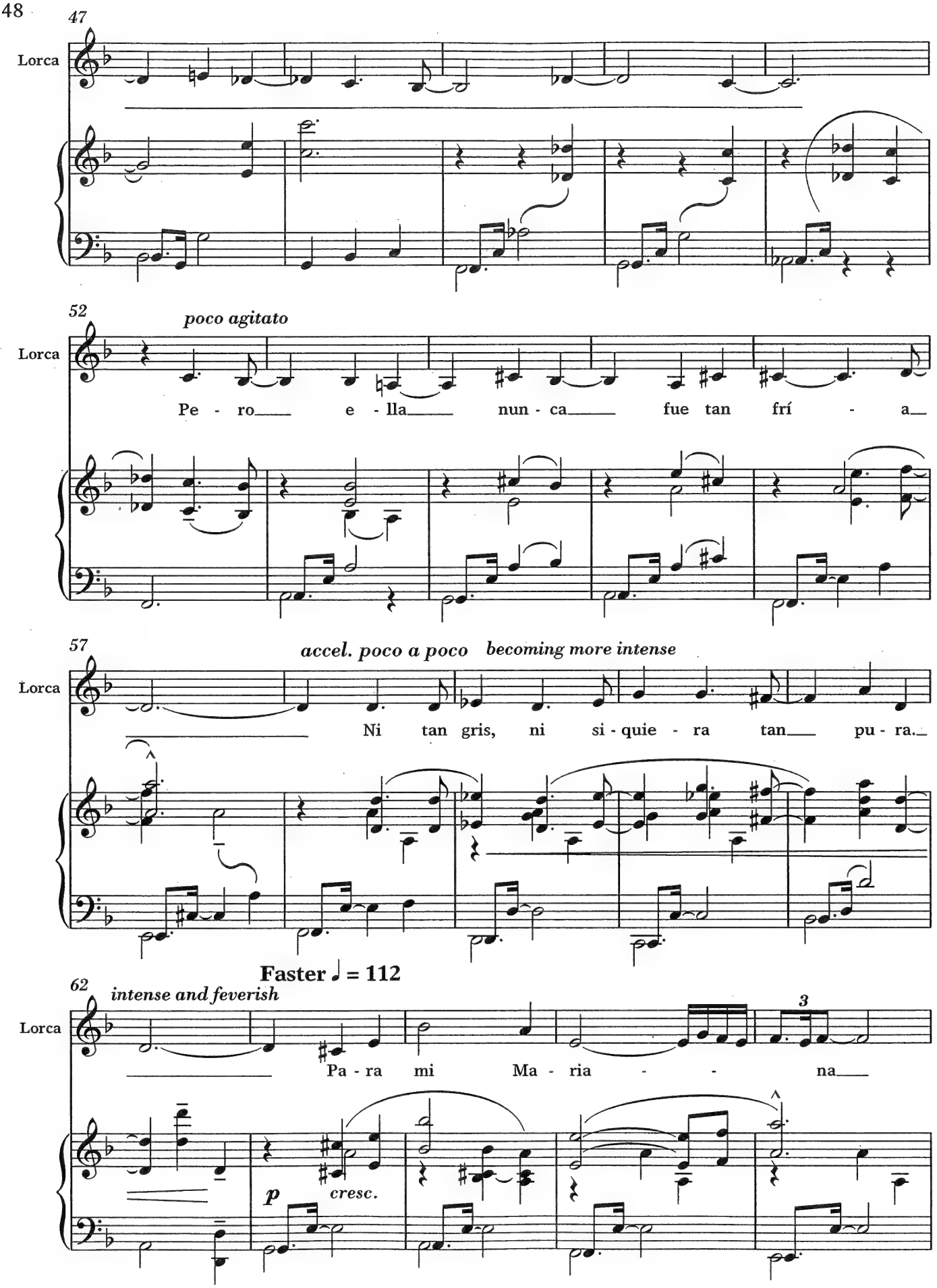

33
Mar.
Por-que es-ta gran mu - jer, que fue muerta ha-ce cien a - ños
E7
A
36
Mar.
vuel - ve a vi - vir vuel - ve a vi - vir en tu ba -
A/G
F♯
F♯7(♭9)
39
Mar.
Freely, cadenza
la - da po - pu - lar y su men - sa - je trae el ai-re pu - ro de li-ber-tad
Bmin
BMaj/A
E7
E7
Freely, cadenza colla parte
43
Mar.
que nues tro pue - blo de- be res - pi - rar

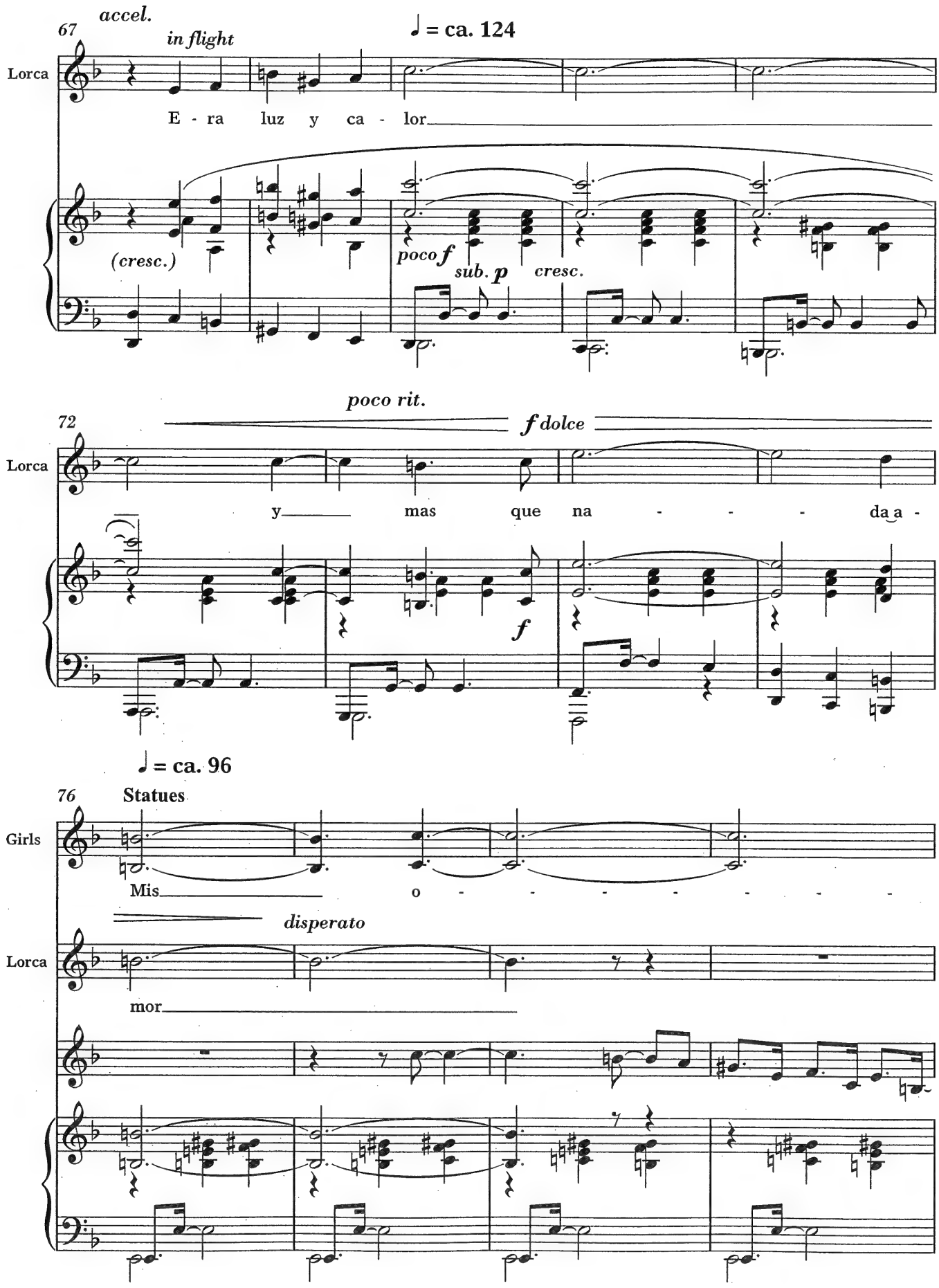

46
Mar.
hoy
No?
Lorca
No Mar-ga-ri-ta, es-ta o-bra no es po-lí-ti-ca
A
A/G
G♯(♭9)
A(♭5)
G♯(♭9)
sparser accompaniment, simpler
51
Mar.
Y en-ton-ces por qué la has-es-cri-to?
Lorca
Por...
por-que es
A(♭5)
A
E
A
A/G
56
Lorca
toy e-na-mo-ra-do de Ma-ria-na
des-de-que cum-plí nue-ve a-ños
F♯7(♭9)
F♯7(♭9)
F♯7(♭9)

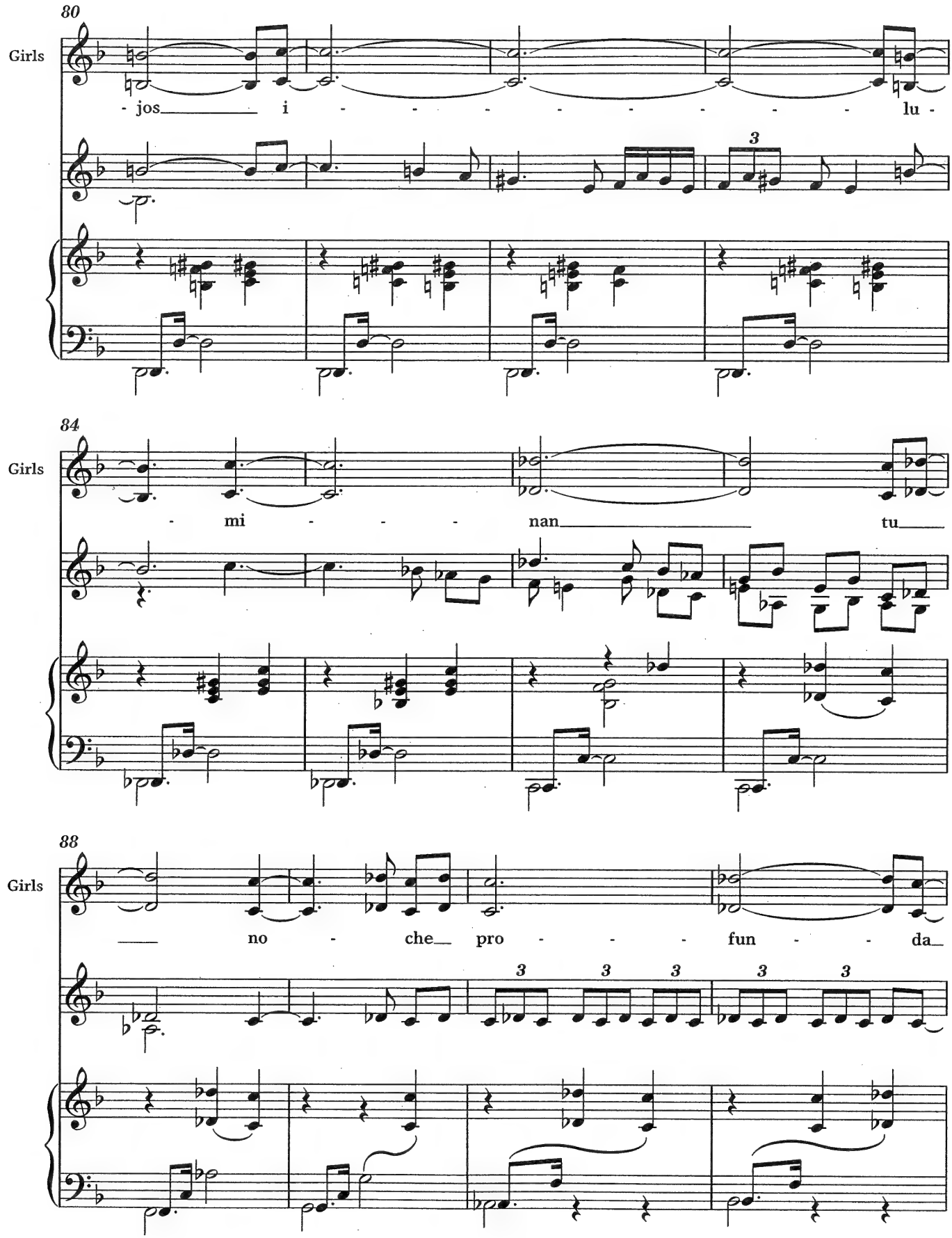
# 4. Desde mi ventana
## (Aria a la estatua de Mariana)

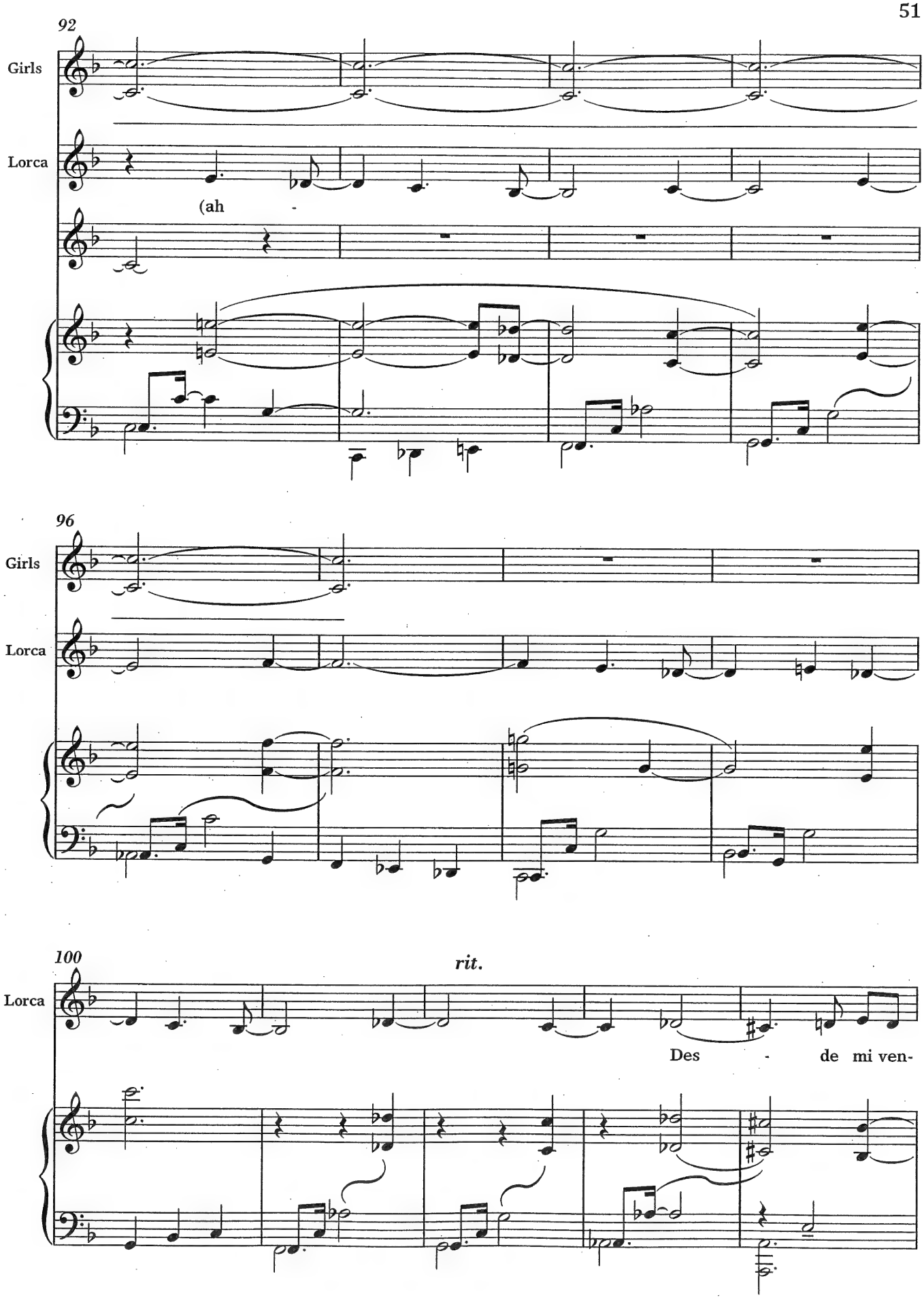


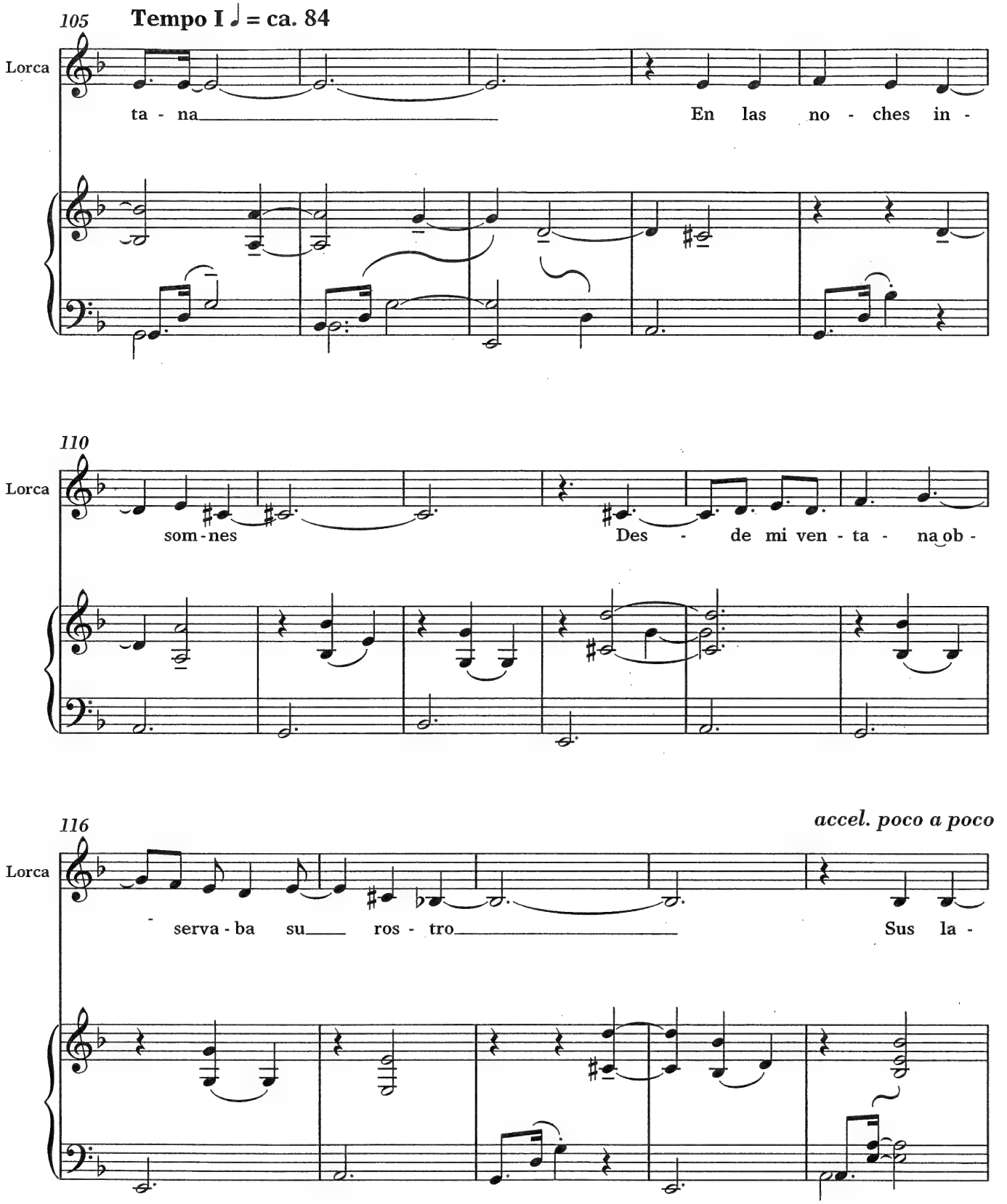

25
Slightly faster ♩ = ca. 96
Lorca
na da la lla - ma - ban el "sím - bo - lo
31
Lorca
pu - ro de la re - vo - lu - ción" A -
37
(Improvise vowels + bocca chuisa)
Lorca
(hé)
42
( ✓)
Lorca

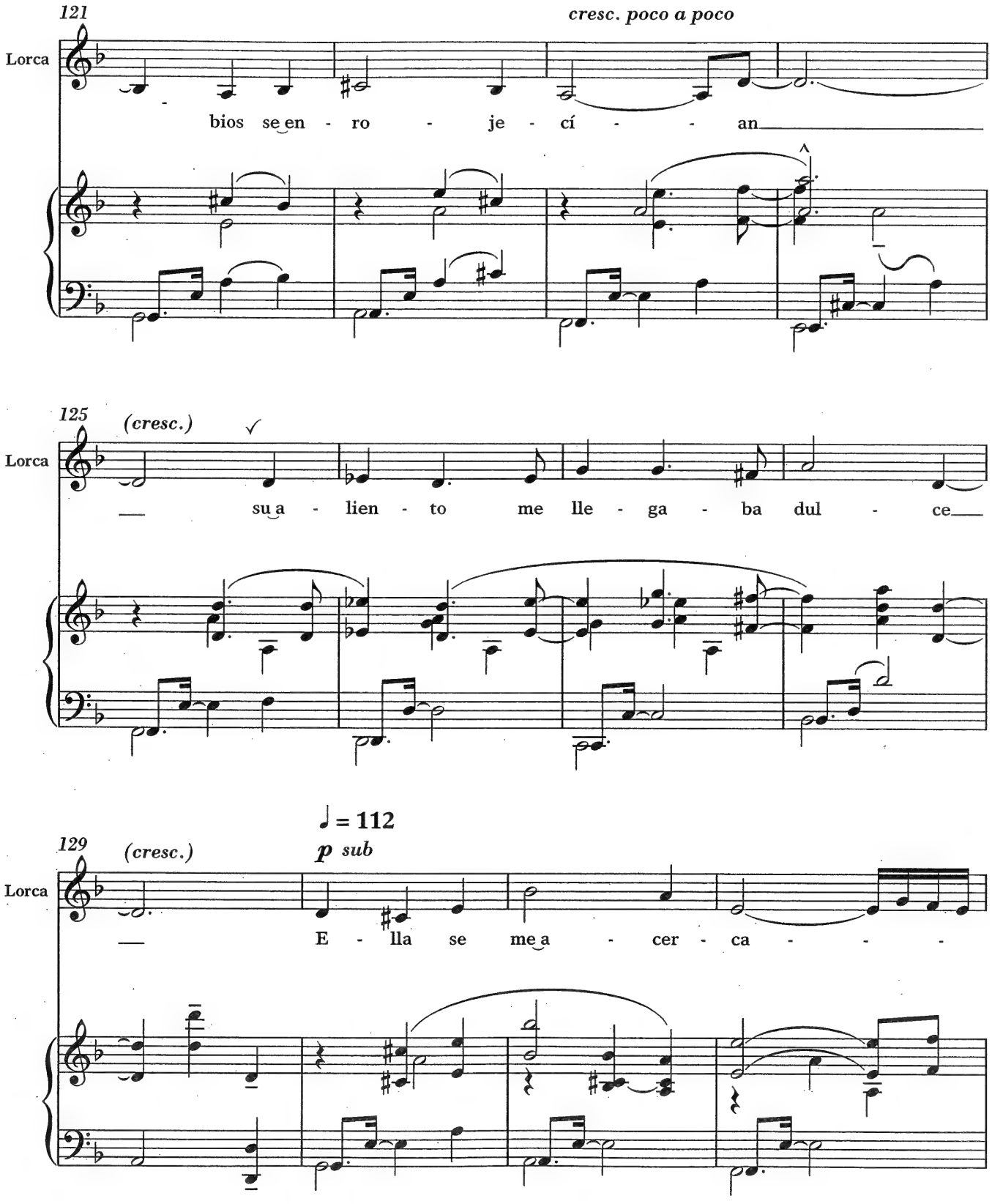

47
Lorca
52
poco agitato
Lorca
Pe - ro e - lla nun - ca fue tan frí - a
57
accel. poco a poco becoming more intense
Lorca
Ni tan gris, ni si - quie - ra tan pu - ra.
Faster ♩ = 112
62
intense and feverish
Lorca
Pa - ra mi Ma - ria - - na
3
p
cresc.

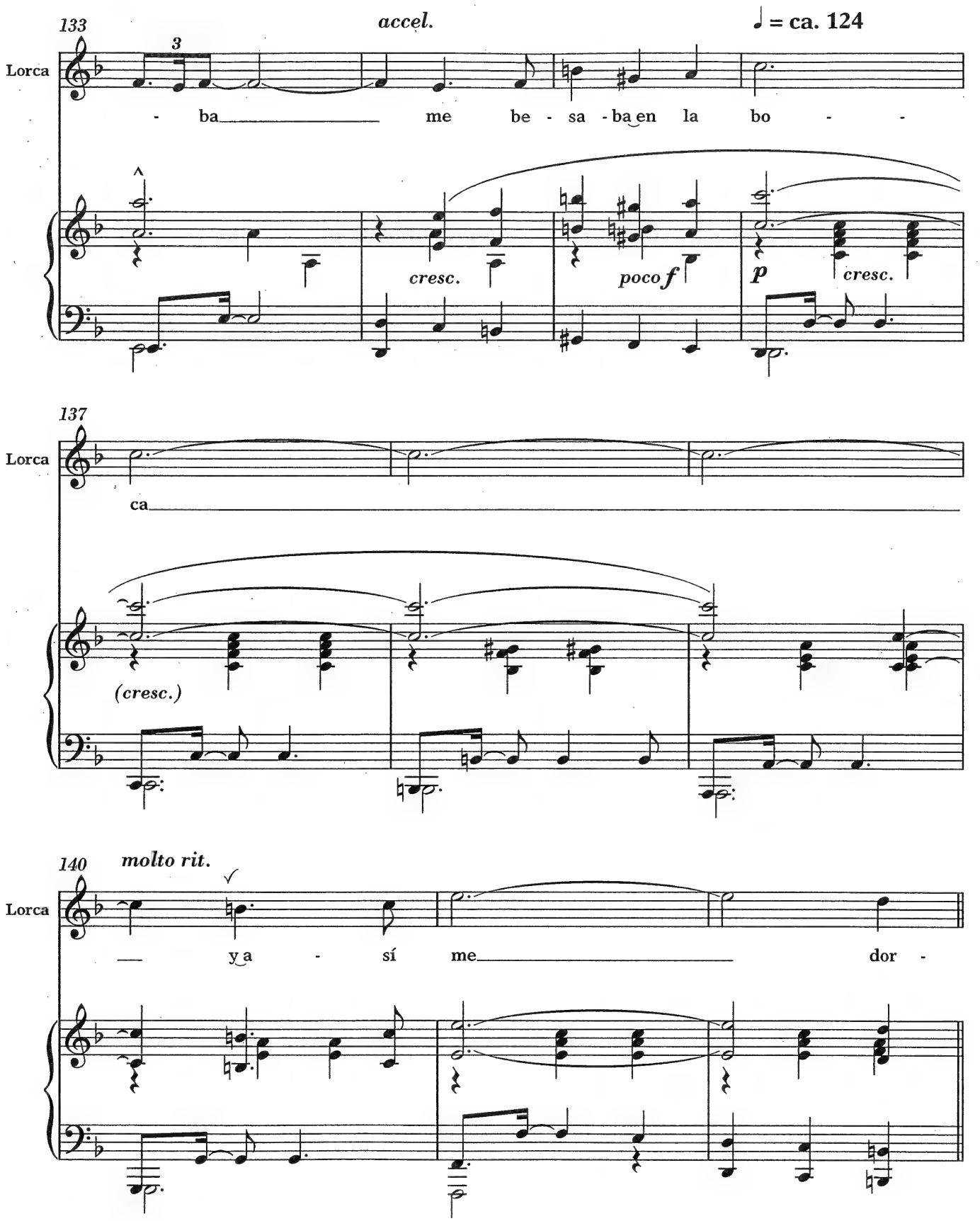

67
accel.
in flight
♩ = ca. 124
Lorca
E - ra luz y ca - lor
(cresc.)
poco f
sub. p
cresc.
72
poco rit.
f dolce
Lorca
y mas que na - - - da a -
f
♩ = ca. 96
76
Statues
Girls
Mis o - - - - - - -
disperato
Lorca
mor

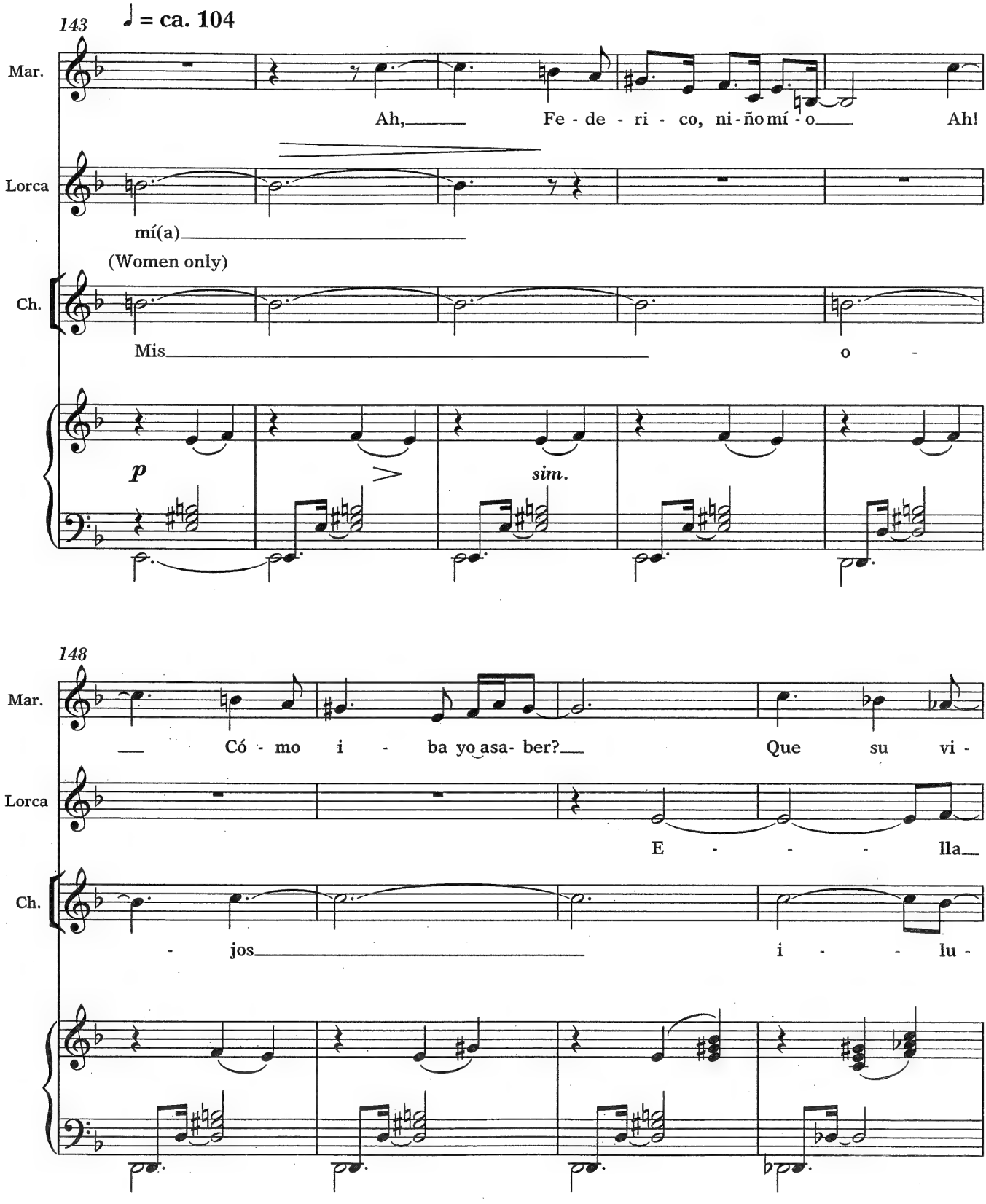

80
Girls
- jos i - - - - - - - - - - lu -
3
84
Girls
- mi - - - nan tu
88
Girls
no - che pro - - - fun - da
3 3 3 3 3

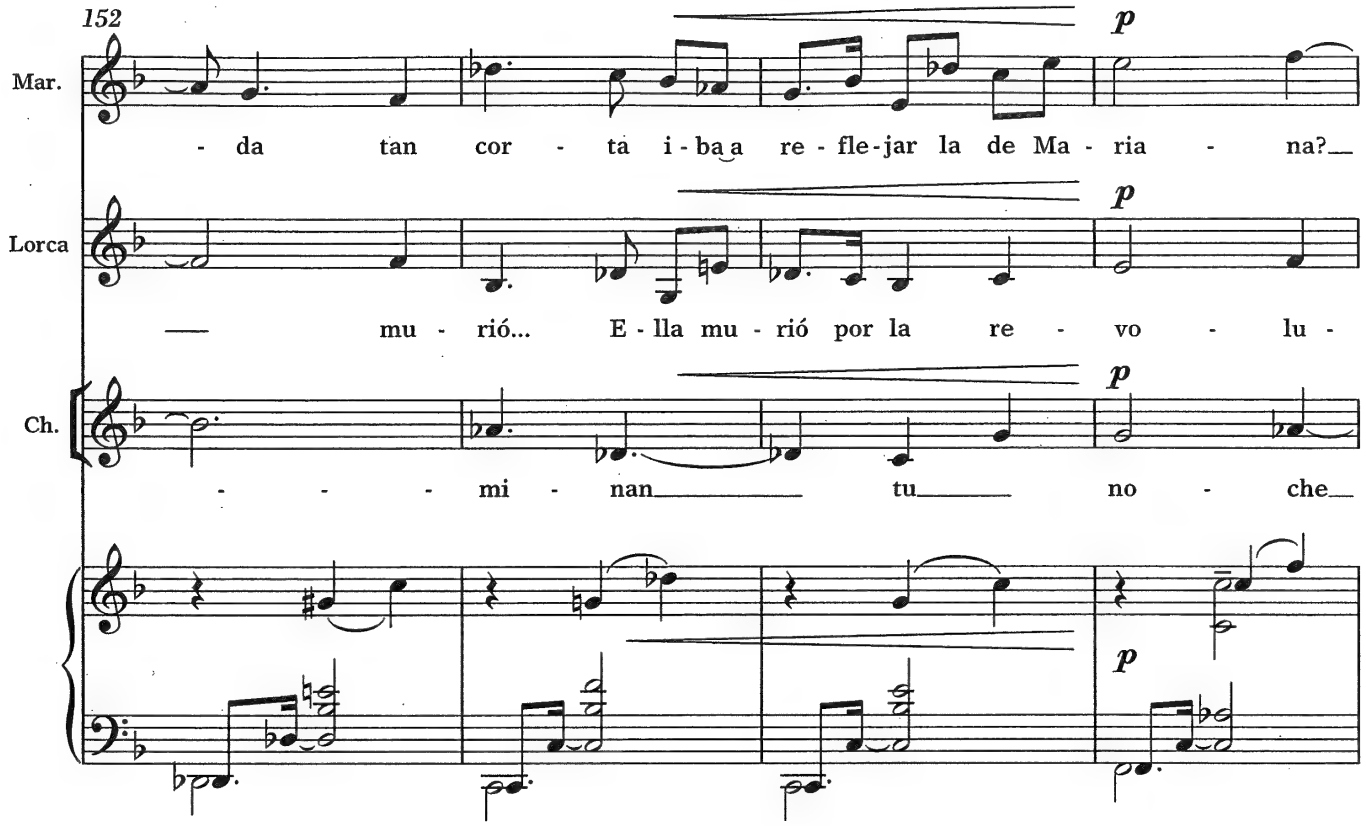

92
Girls
Lorca
(ah
-
96
Girls
Lorca
100
rit.
Lorca
Des
-
de mi ven-

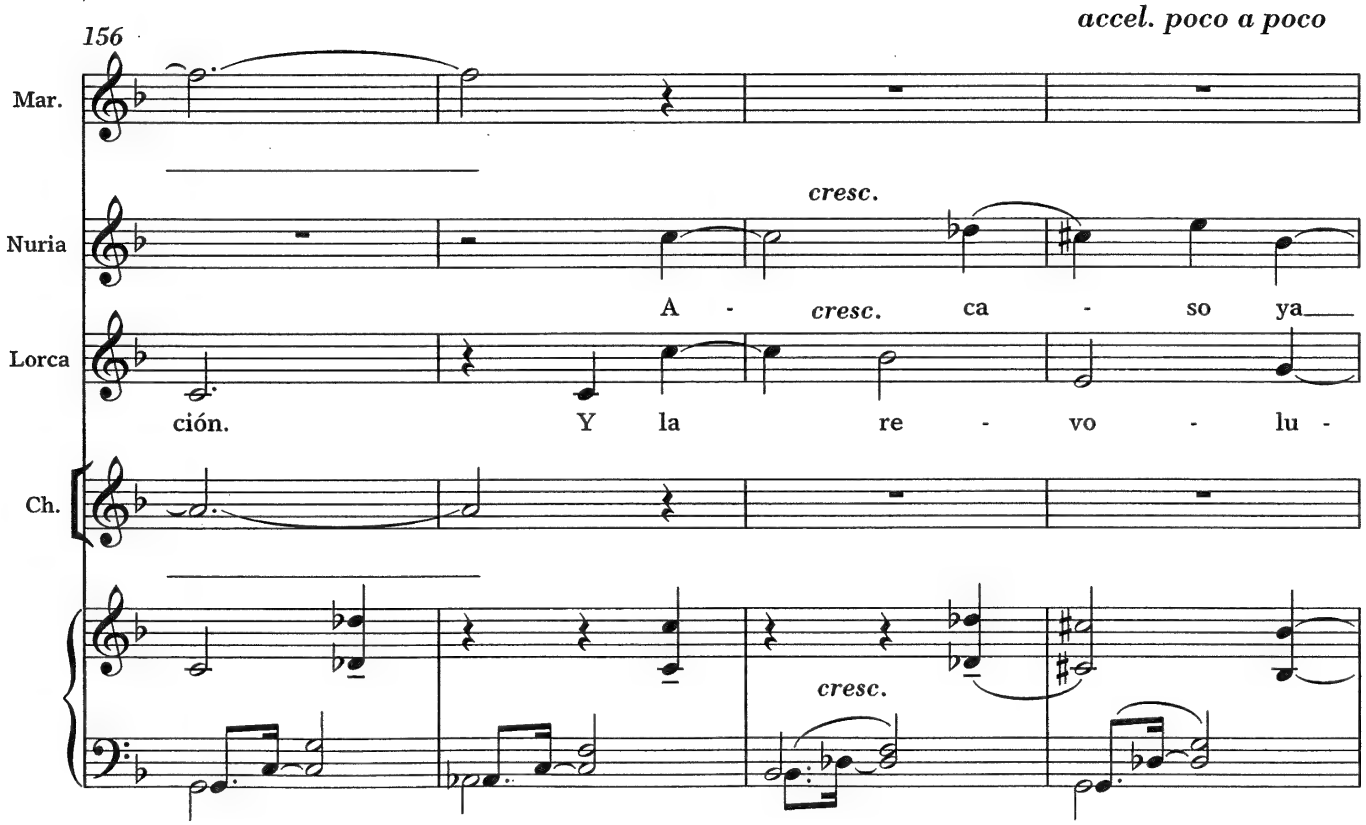

105
Tempo I ♩ = ca. 84
Lorca
ta - na
En las no - ches in -
110
Lorca
som - nes
Des - de mi ven - ta - na ob -
116
accel. poco a poco
Lorca
serva - ba su ros - tro
Sus la -

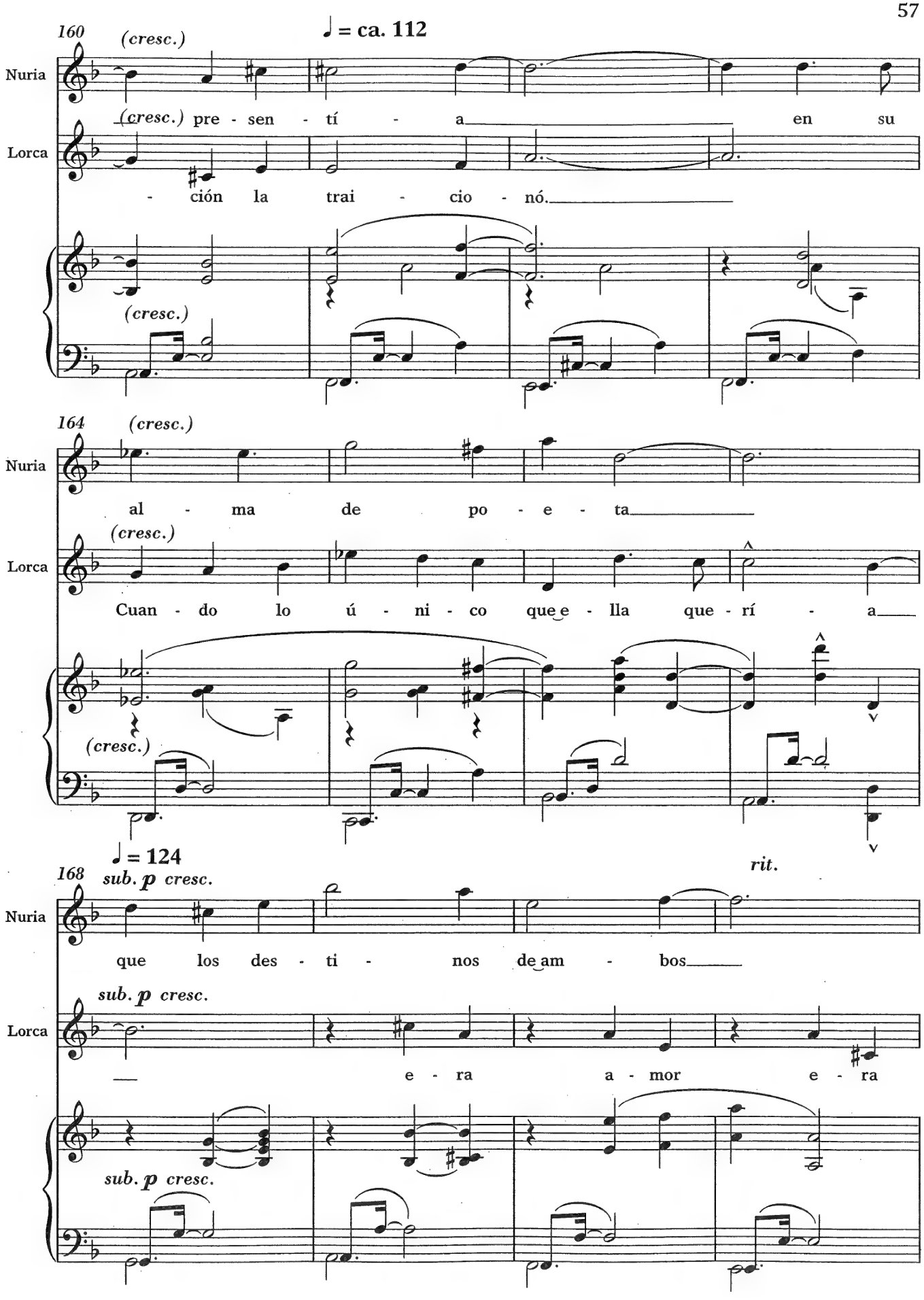

121
cresc. poco a poco
Lorca
bios se en - ro - je - cí - - an
125
(cresc.)
Lorca
su a - lien - to me lle - ga - ba dul - ce
♩ = 112
129
(cresc.)
p sub
Lorca
E - lla se me a - cer - ca - -

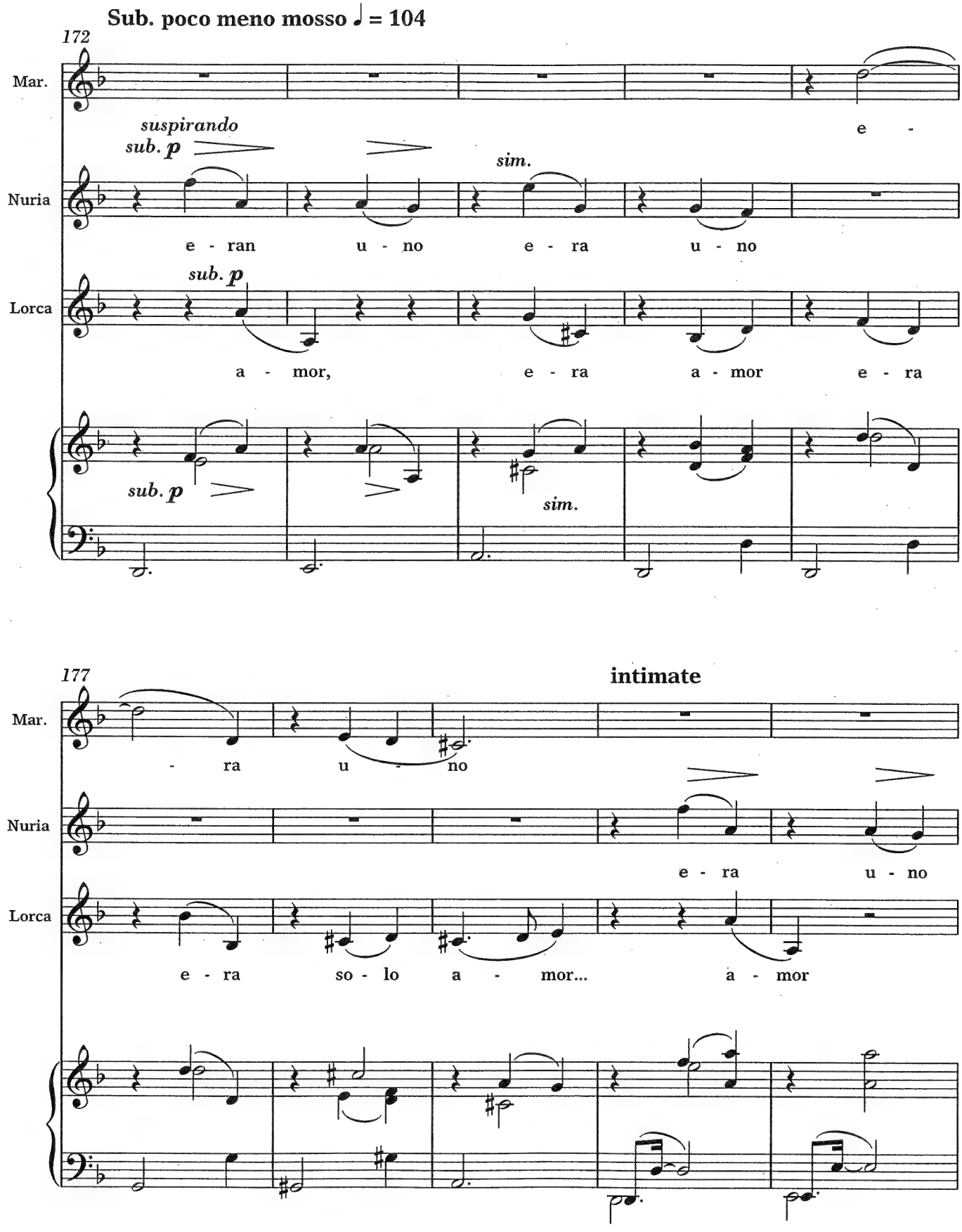

133
accel.
♩ = ca. 124
Lorca
3
- ba me be - sa - ba en la bo - -
cresc.
poco f
p
cresc.
137
Lorca
ca
(cresc.)
140
molto rit.
Lorca
— y a - sí me dor -

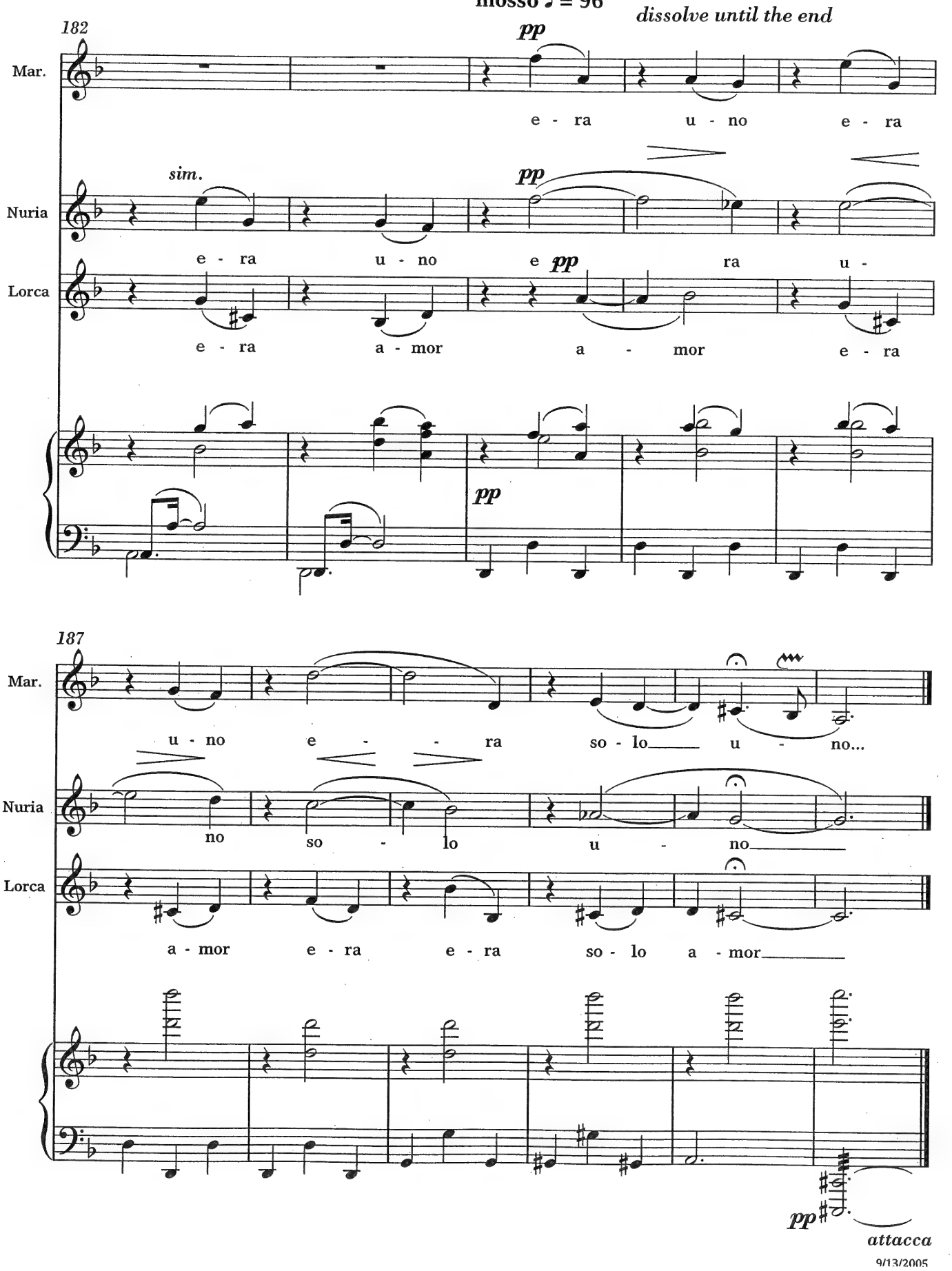

143
♩ = ca. 104
Mar.
Ah, Fe - de - ri - co, ni - ño mí - o Ah!
Lorca
mí(a)
(Women only)
Ch.
Mis o -
p
sim.
148
Mar.
Có - mo i - ba yo a sa- ber? Que su vi -
Lorca
E - - - - lla
Ch.
- jos i - - lu -


152
Mar.
- da tan cor - ta i - ba a re - fle - jar la de Ma - ria - na?
Lorca
— mu - rió... E - lla mu - rió por la re - vo - lu -
Ch.
- - - - mi - nan tu no - che
p
p
p
p

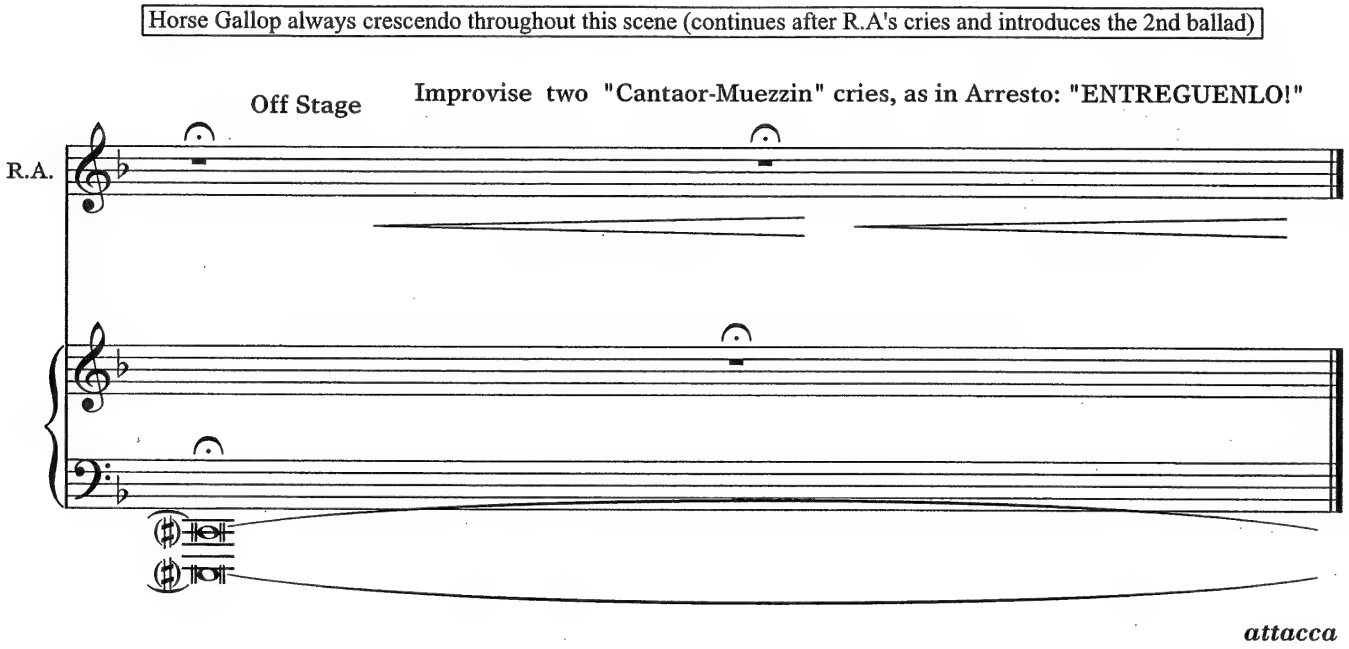

156
accel. poco a poco
Mar.
Nuria
cresc.
A - cresc. ca - so ya
Lorca
ción. Y la re - vo - lu -
Ch.
cresc.


160
(cresc.)
♩ = ca. 112
Nuria
(cresc.) pre - sen - tí - a en su
Lorca
- ción la trai - cio - nó.
(cresc.)
164
(cresc.)
Nuria
al - ma de po - e - ta
(cresc.)
Lorca
Cuan - do lo ú - ni - co que e - lla que - rí - a
(cresc.)
♩ = 124
168
sub. p cresc.
rit.
Nuria
que los des - ti - nos de am - bos
sub. p cresc.
Lorca
e - ra a - mor e - ra
sub. p cresc.


Sub. poco meno mosso ♩ = 104
172
Mar.
suspirando
sub. p
e -
Nuria
sim.
e - ran u - no e - ra u - no
Lorca
sub. p
a - mor, e - ra a - mor e - ra
sub. p
sim.
177
intimate
Mar.
- ra u - no
Nuria
e - ra u - no
Lorca
e - ra so - lo a - mor... a - mor


Pochiss. meno
mosso ♩ = 96
dissolve until the end
182
Mar.
pp
e - ra u - no e - ra
sim.
Nuria
pp
e - ra u - no e
Lorca
pp
ra u -
e - ra a - mor a - mor e - ra
pp
187
Mar.
u - no e - ra so - lo u - no...
Nuria
no so - lo u - no
Lorca
a - mor e - ra e - ra so - lo a - mor
pp
attacca

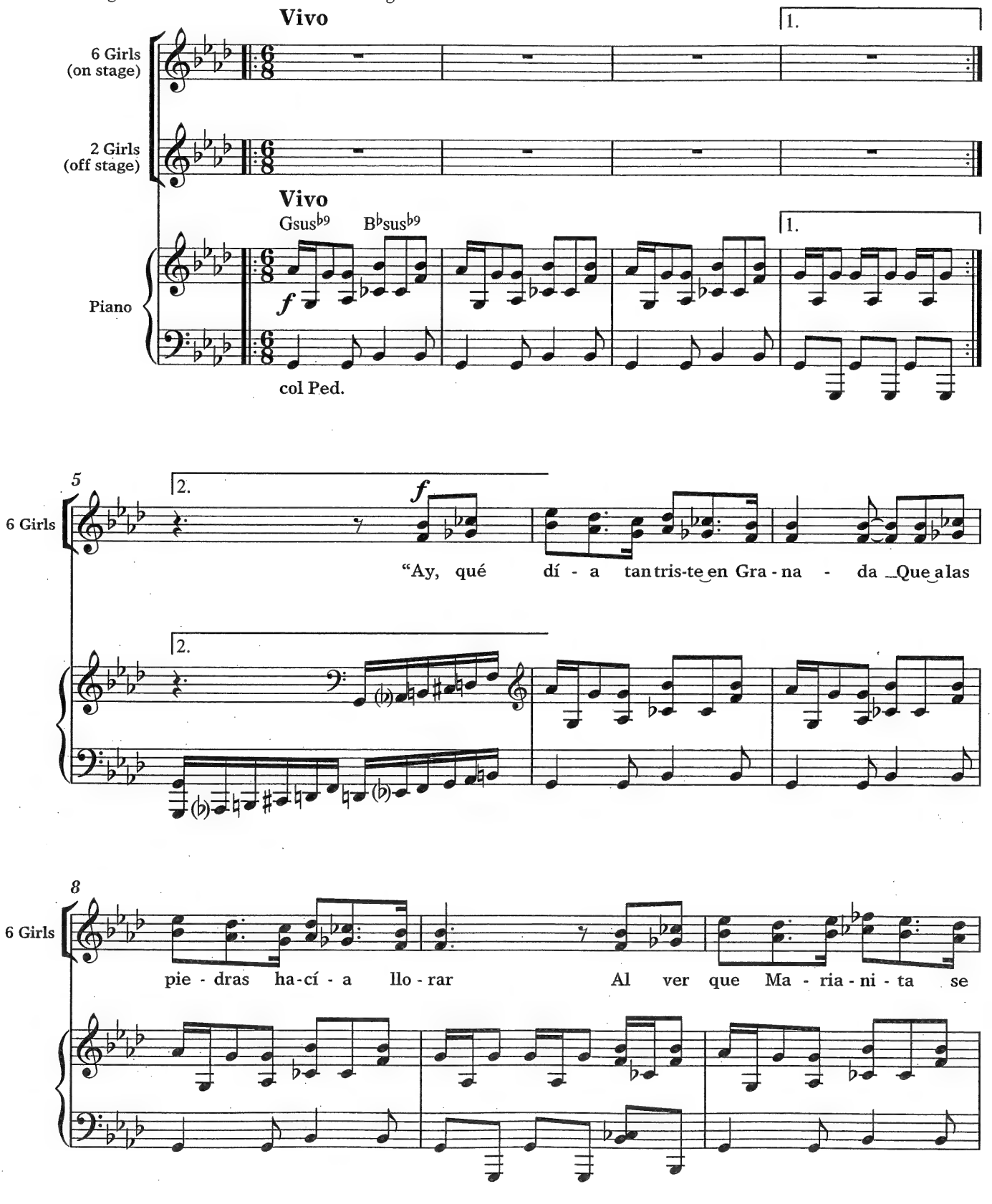
# 5. Muerte a Caballo

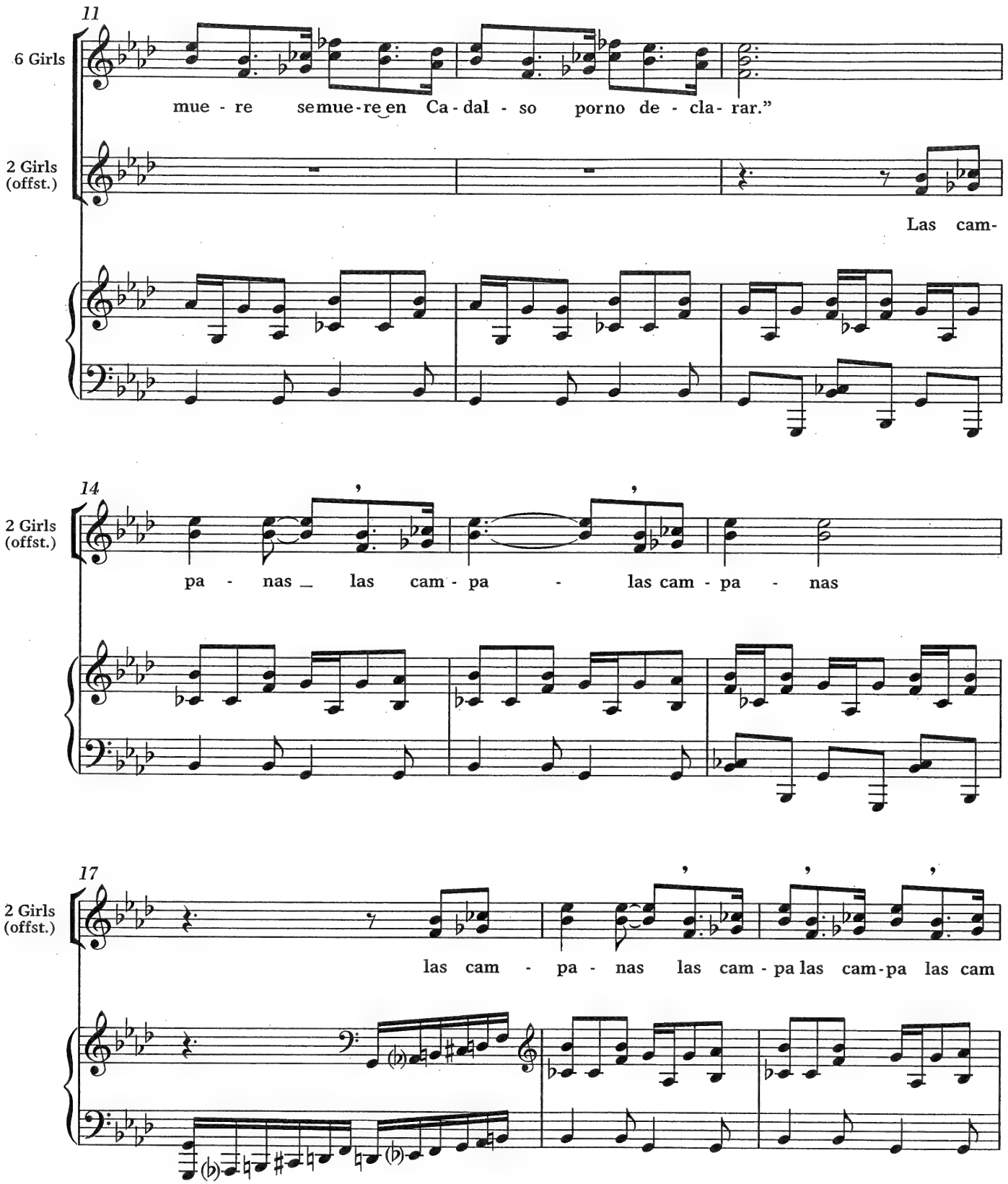


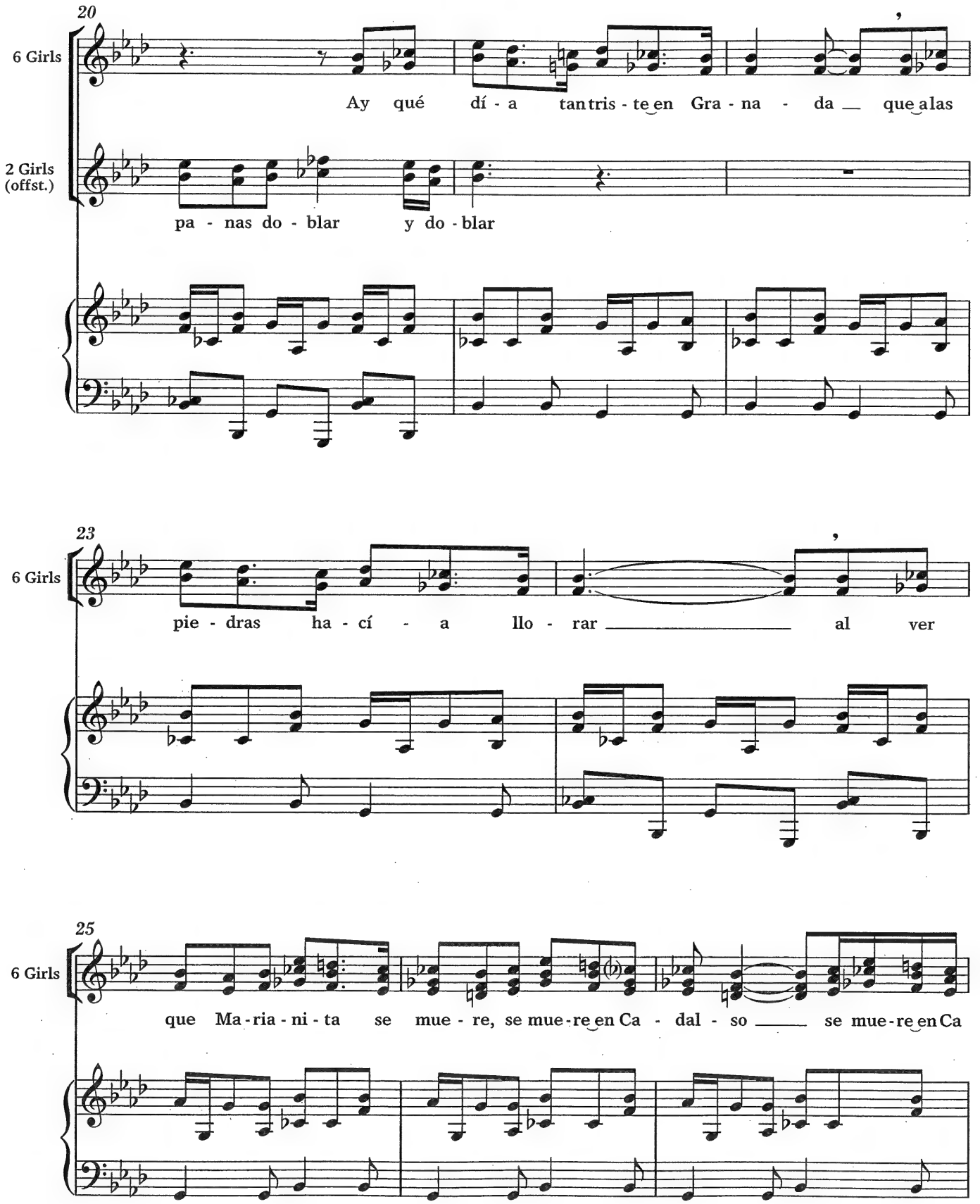
# II. FEDERICO

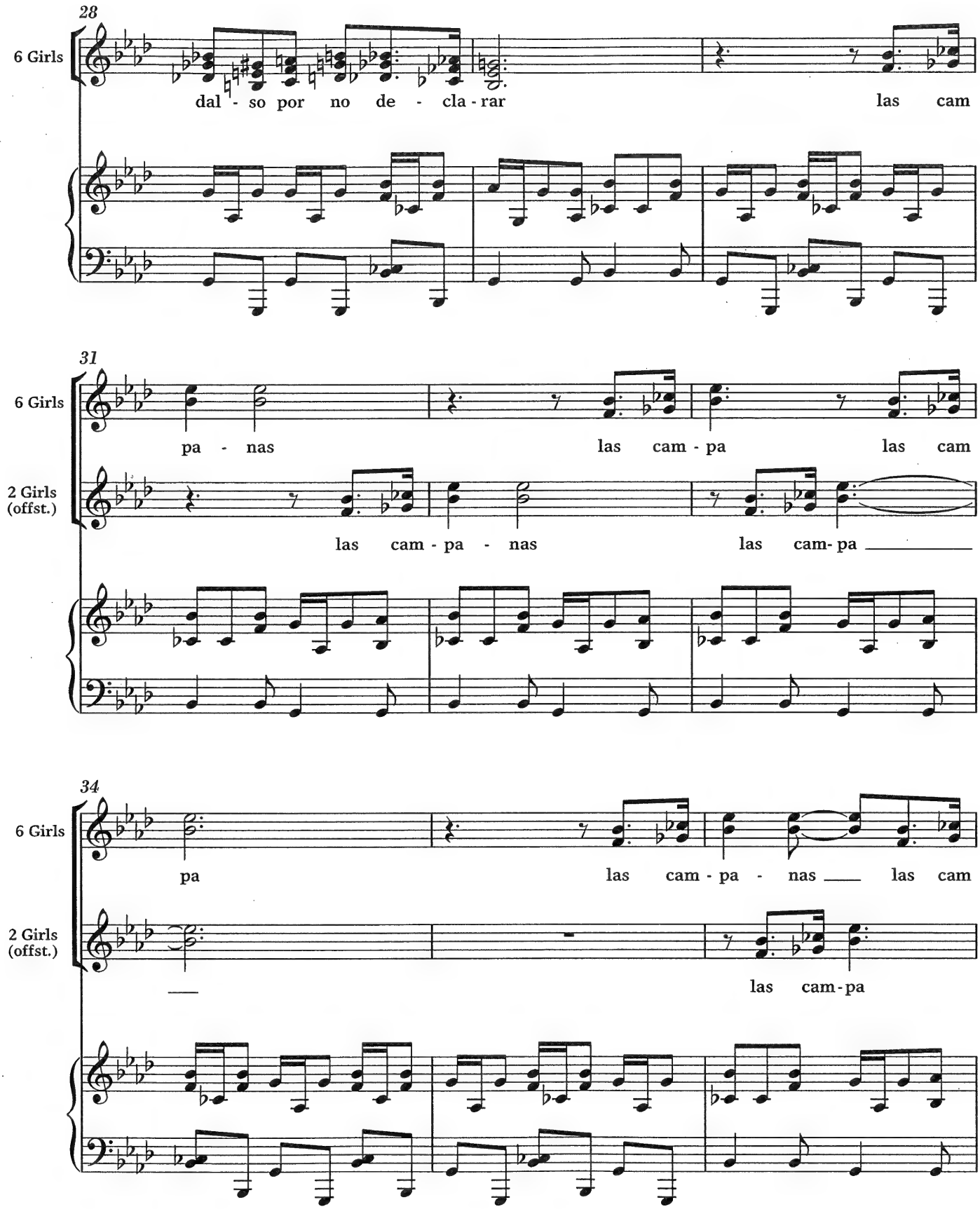
## 1. Balada

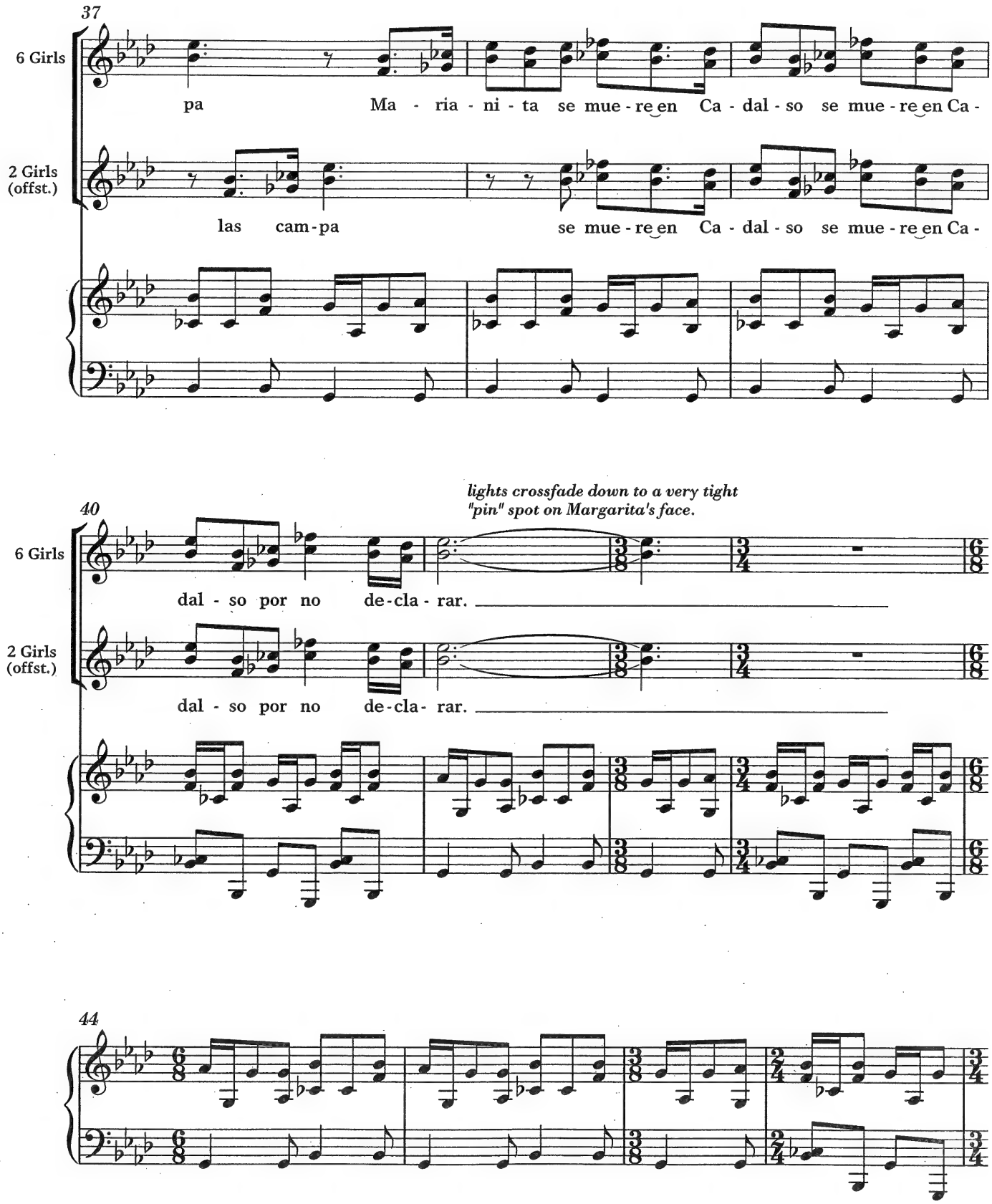
*We return to the theater in Uruguay, where Margarita awaits her entrance in the wings.*

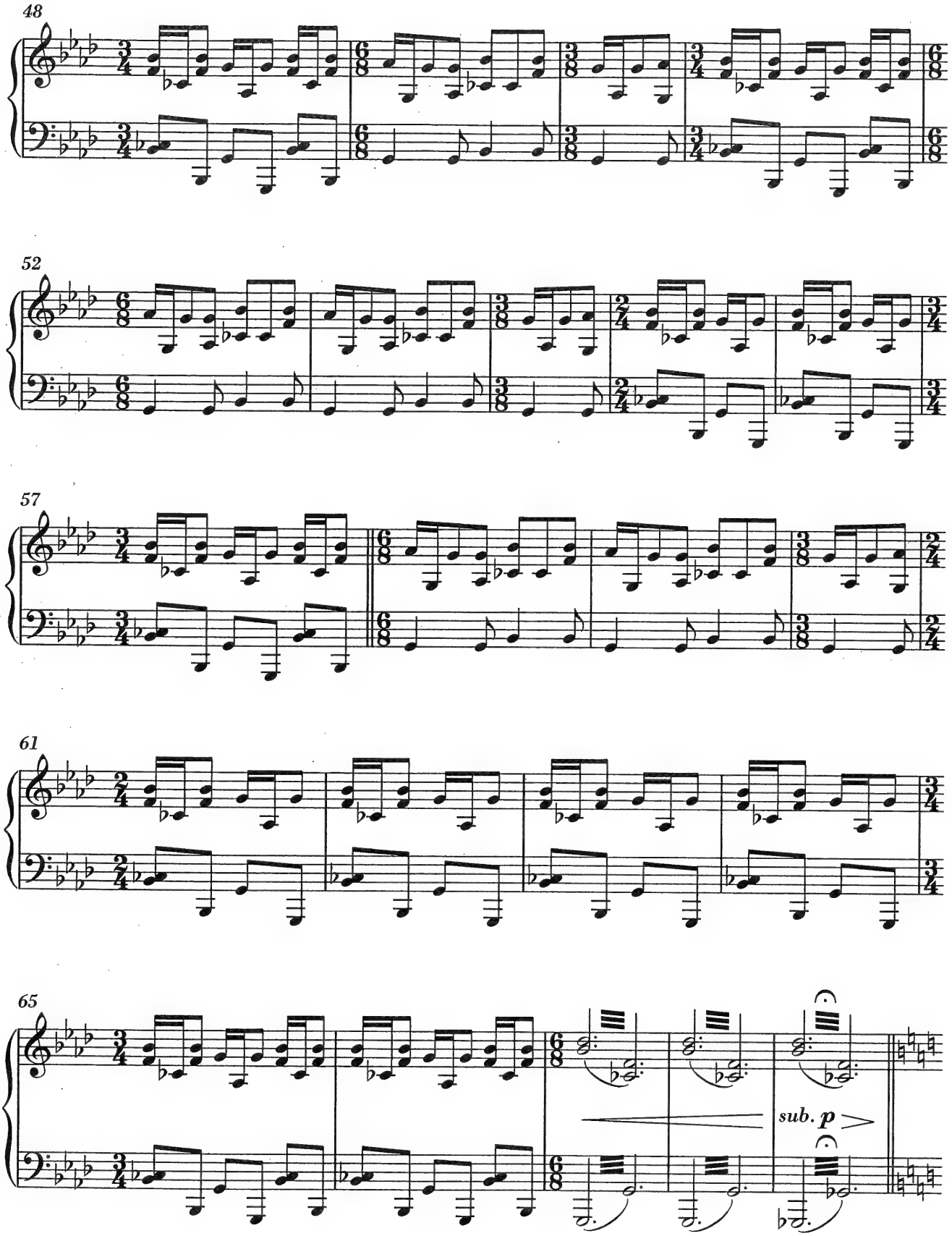



11
6 Girls
mue - re se mue - re en Ca - dal - so por no de - cla - rar."
2 Girls (offst.)
Las cam-
14
2 Girls (offst.)
pa - nas las cam - pa - las cam - pa - nas
17
2 Girls (offst.)
las cam - pa - nas las cam - pa las cam-pa las cam

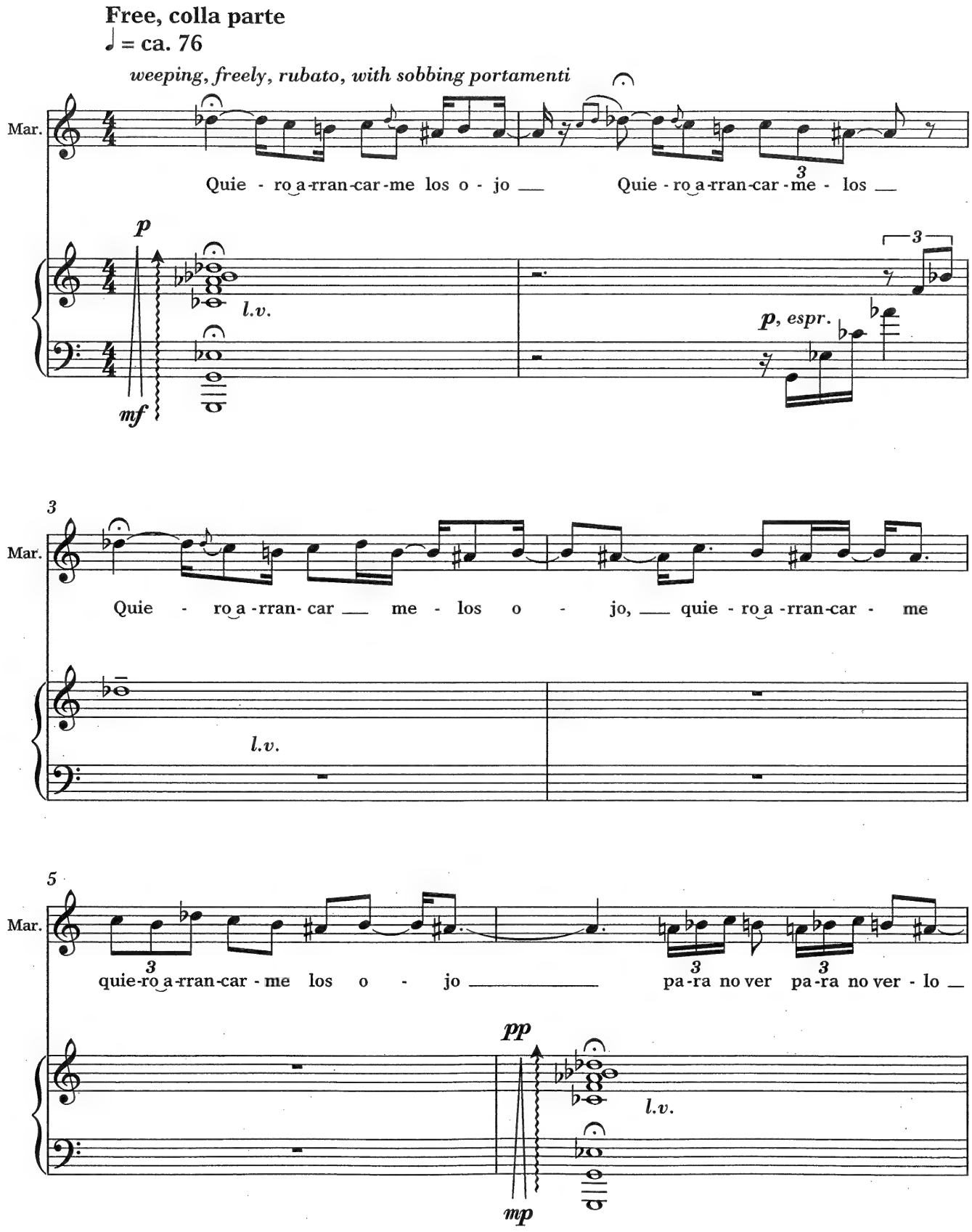

20
6 Girls
Ay qué dí - a tan tris - te en Gra - na - da que a las
2 Girls (offst.)
pa - nas do - blar y do - blar
23
6 Girls
pie - dras ha - cí - a llo - rar al ver
25
6 Girls
que Ma - ria - ni - ta se mue - re, se mue - re en Ca - dal - so se mue - re en Ca

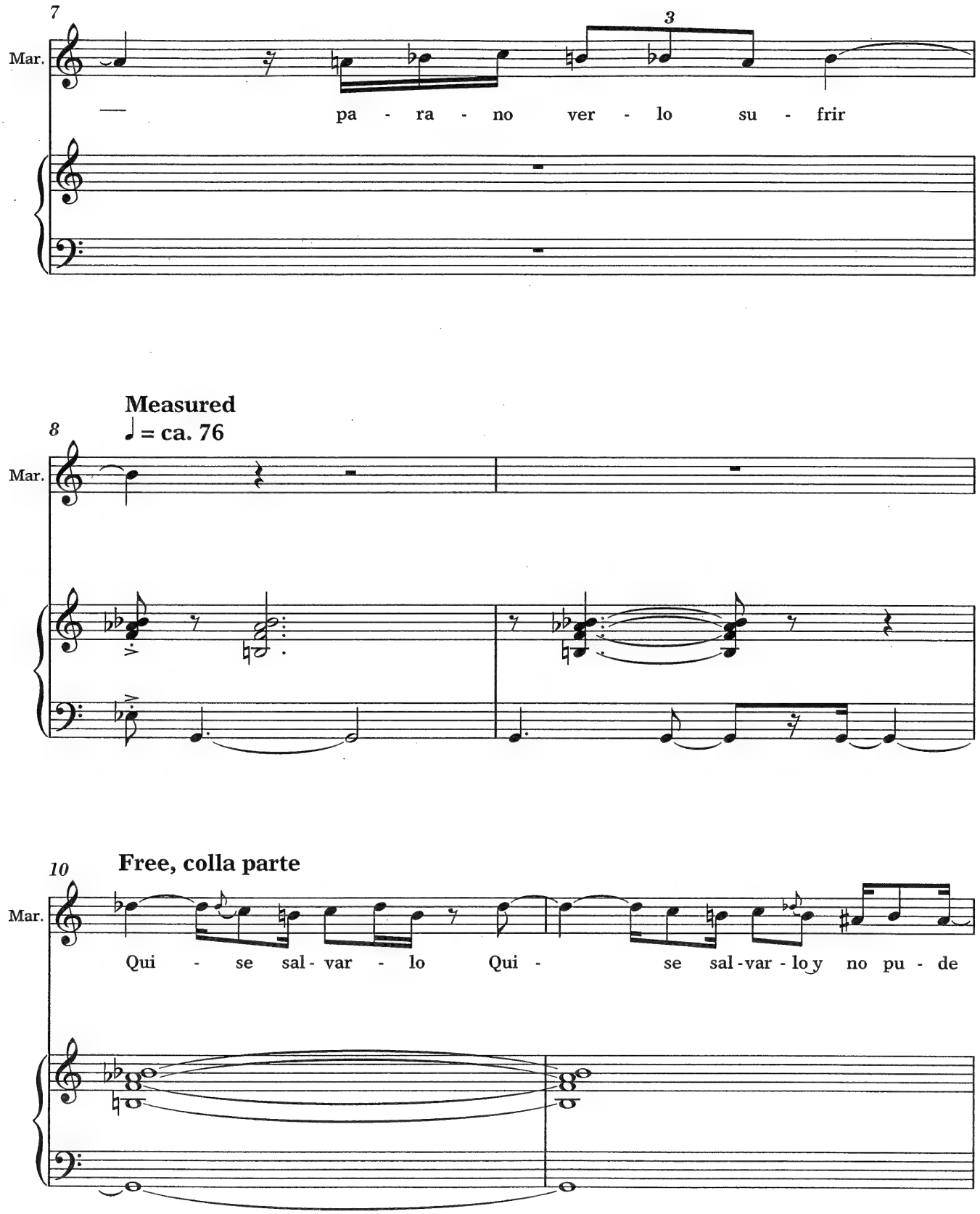

28
6 Girls
dal - so por no de - cla - rar las cam
31
6 Girls
pa - nas las cam - pa las cam
2 Girls (offst.)
las cam - pa - nas las cam- pa
34
6 Girls
pa las cam - pa - nas las cam
2 Girls (offst.)
las cam-pa

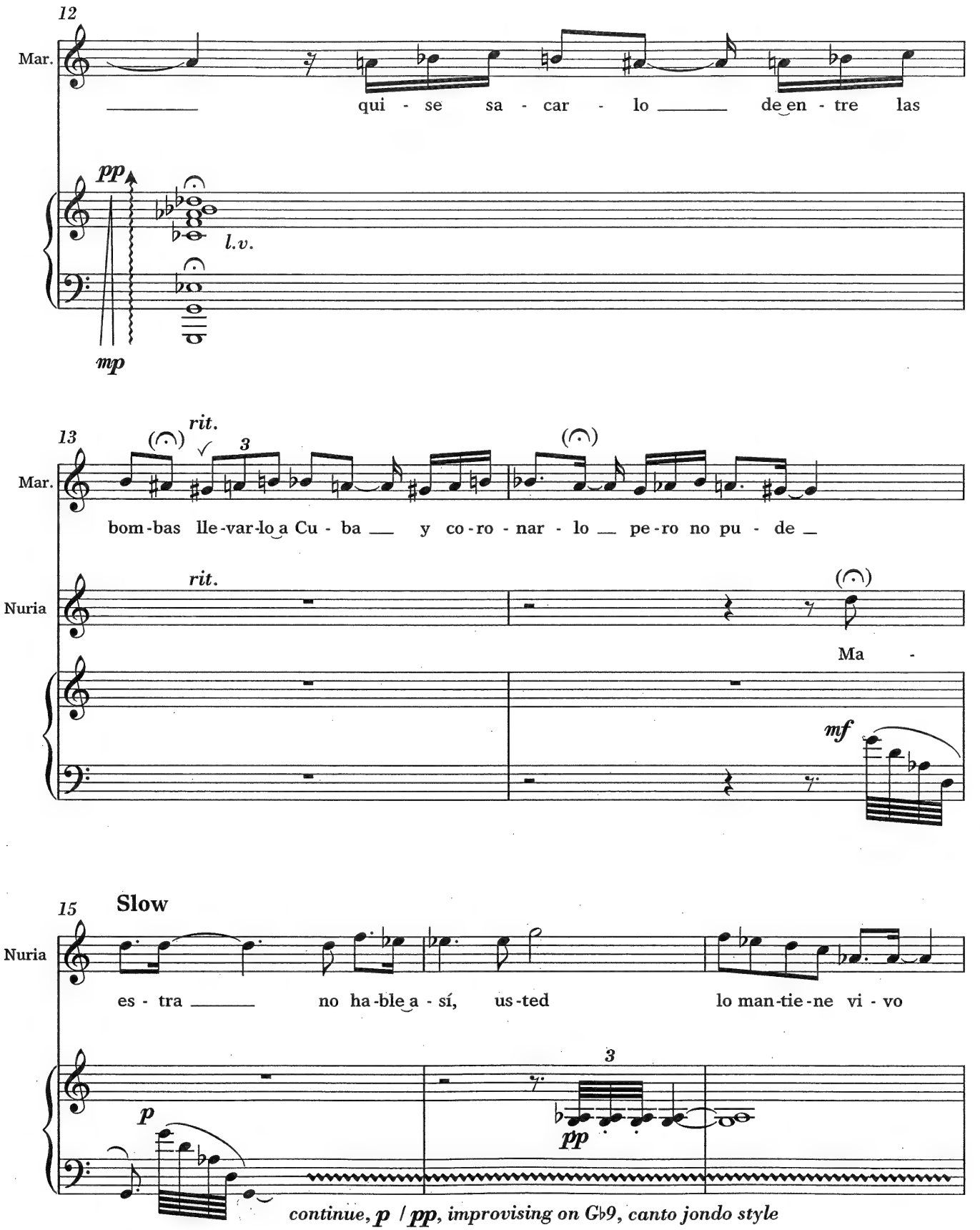

37
6 Girls
pa Ma - ria - ni - ta se mue - re en Ca - dal - so se mue - re en Ca -
2 Girls (offst.)
las cam - pa se mue - re en Ca - dal - so se mue - re en Ca -
40
lights crossfade down to a very tight "pin" spot on Margarita's face.
6 Girls
dal - so por no de - cla - rar.
2 Girls (offst.)
dal - so por no de - cla - rar.
44

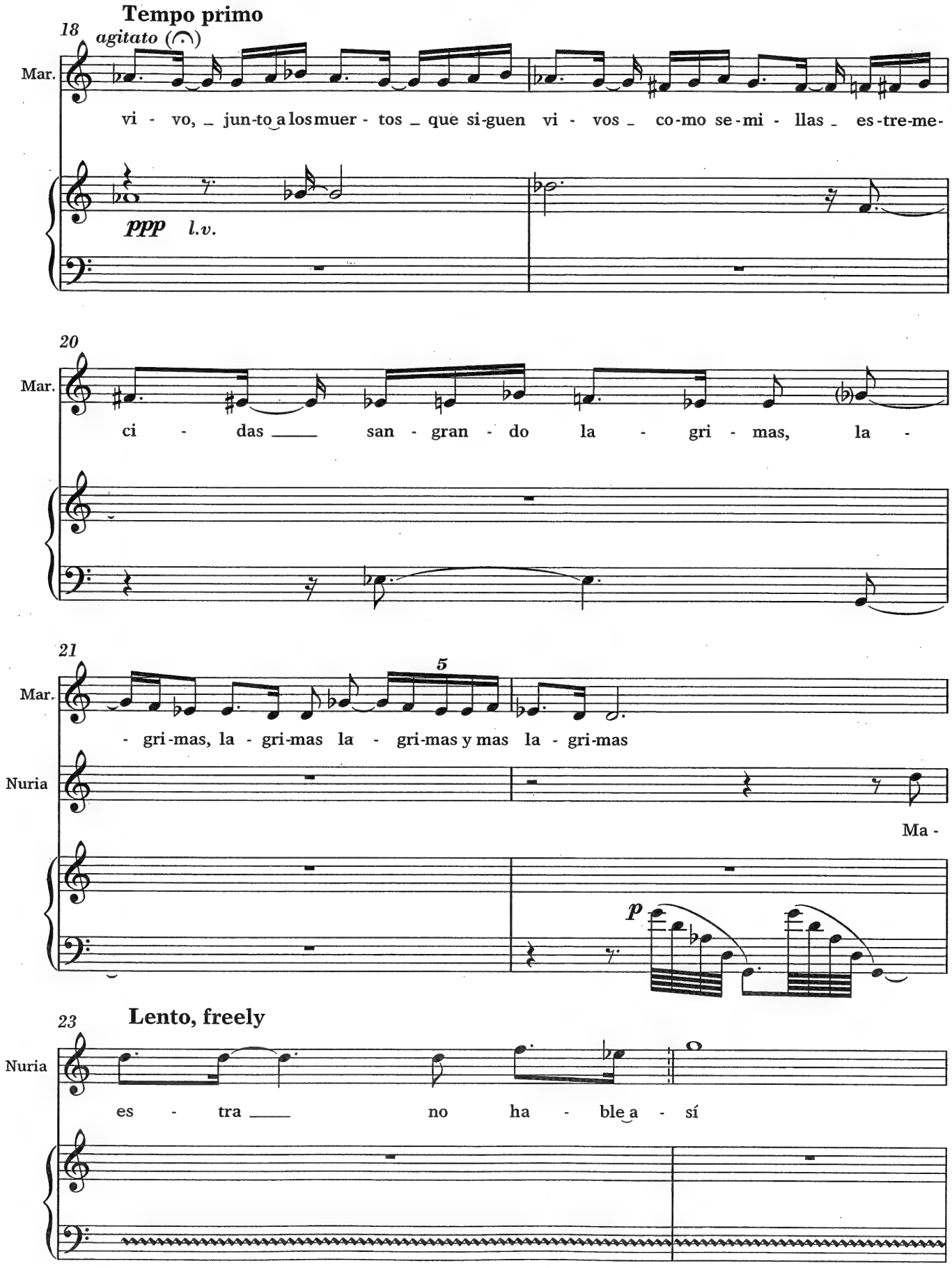

48
52
57
61
65
sub. p

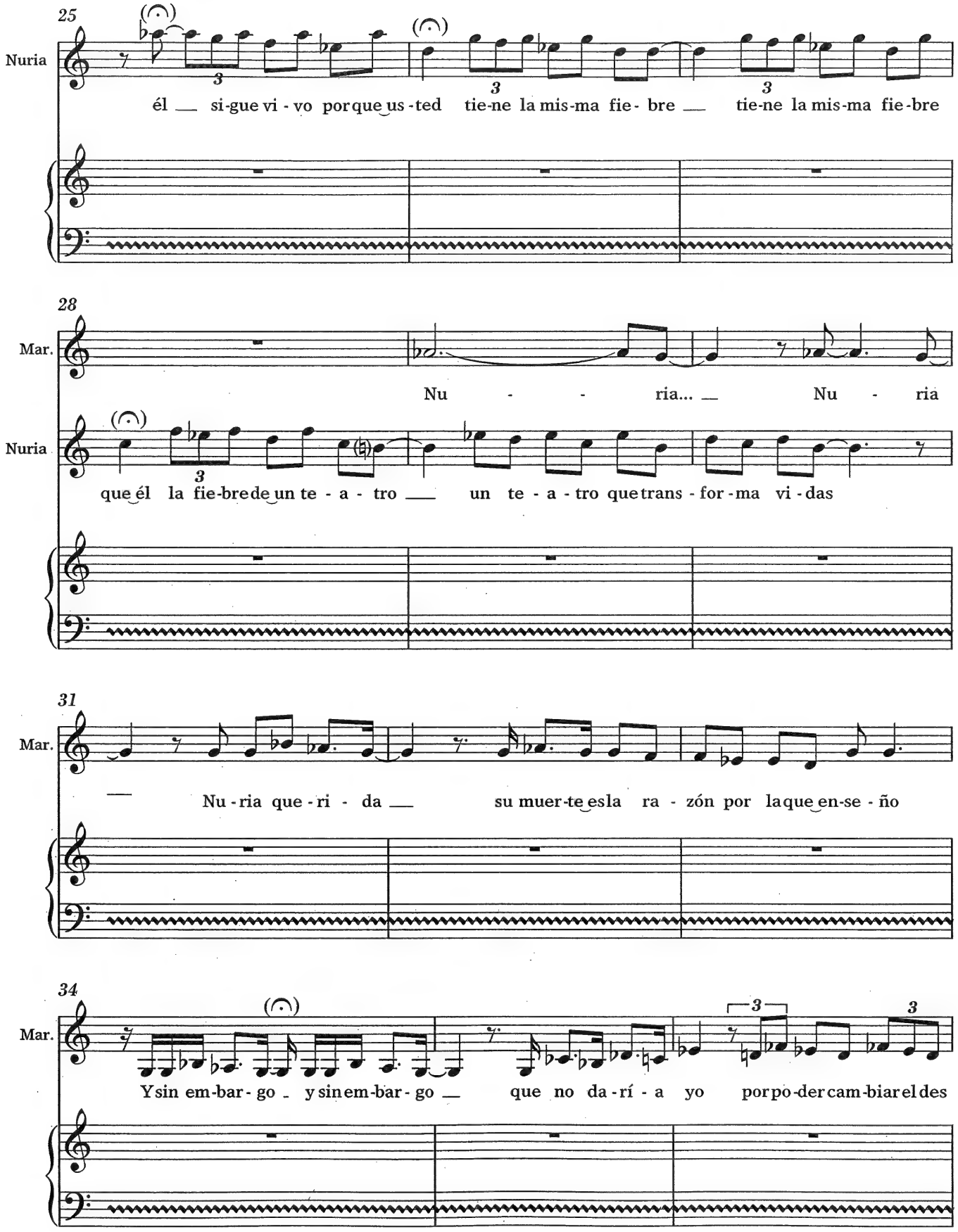
# 2. Quiero Arrancarme los Ojos

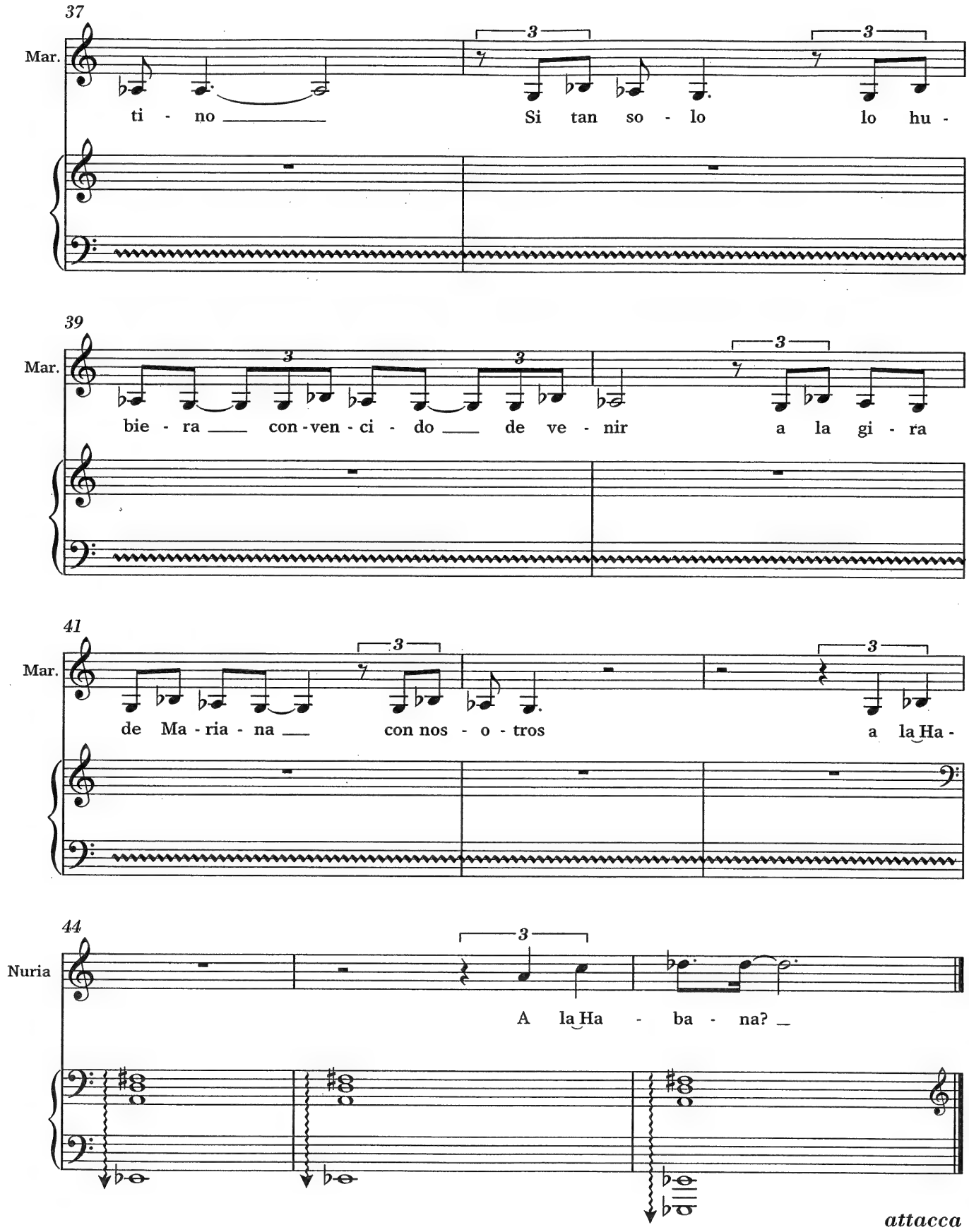



7
3
Mar.
pa - ra - no ver - lo su - frir
Measured
8
♩ = ca. 76
Mar.
10
Free, colla parte
Mar.
Qui - se sal - var - lo Qui - se sal - var - lo y no pu - de

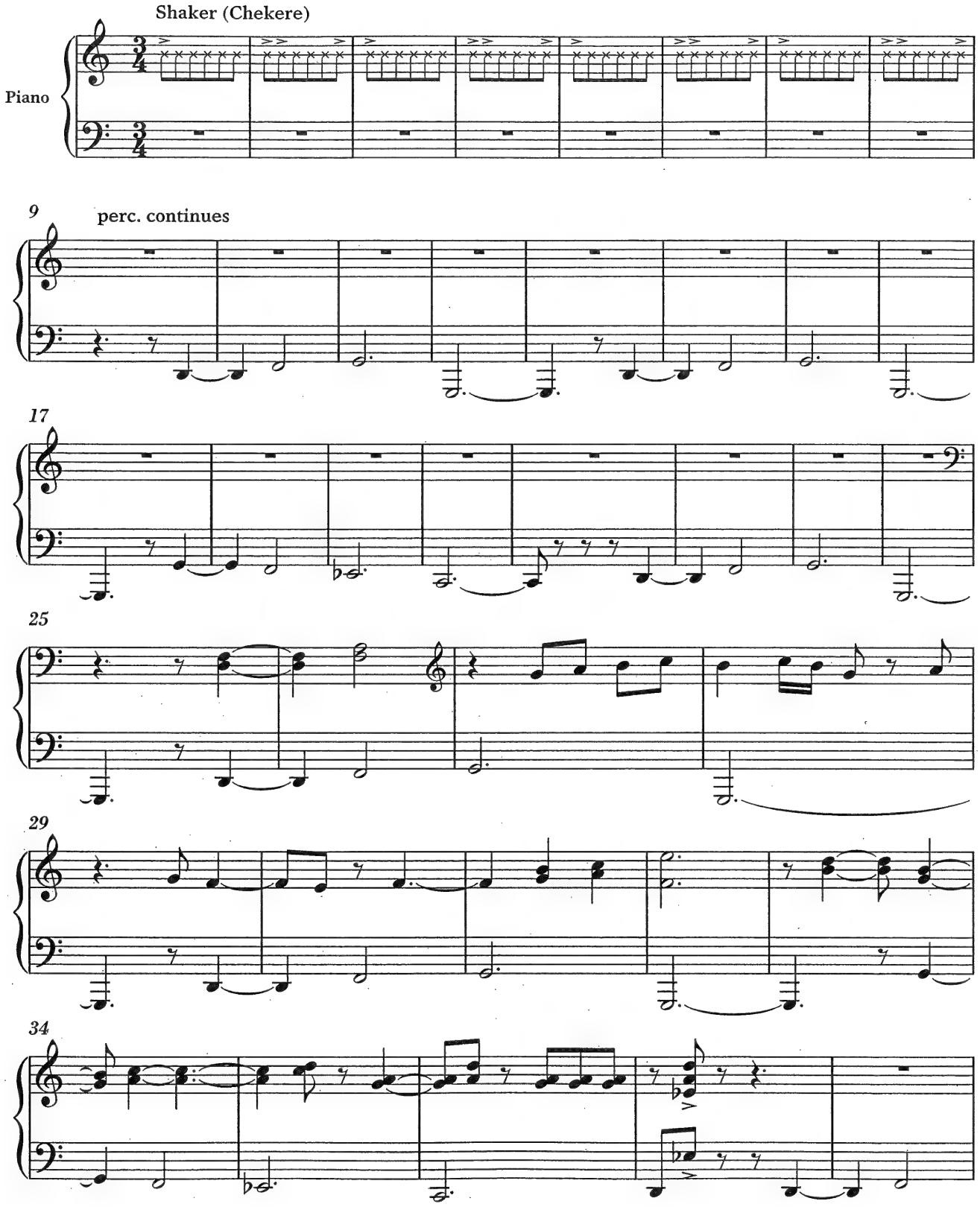

12
Mar.
qui - se sa - car - lo de - en - tre las
pp
l.v.
mp
13
rit.
3
Mar.
bom-bas lle-var-lo a Cu - ba y co-ro - nar - lo pe-ro no pu - de
Nuria
rit.
Ma -
mf
15
Slow
Nuria
es - tra no ha-ble a - sí, us-ted lo man-tie-ne vi - vo
3
p
pp
continue, p / pp, improvising on G♭9, canto jondo style

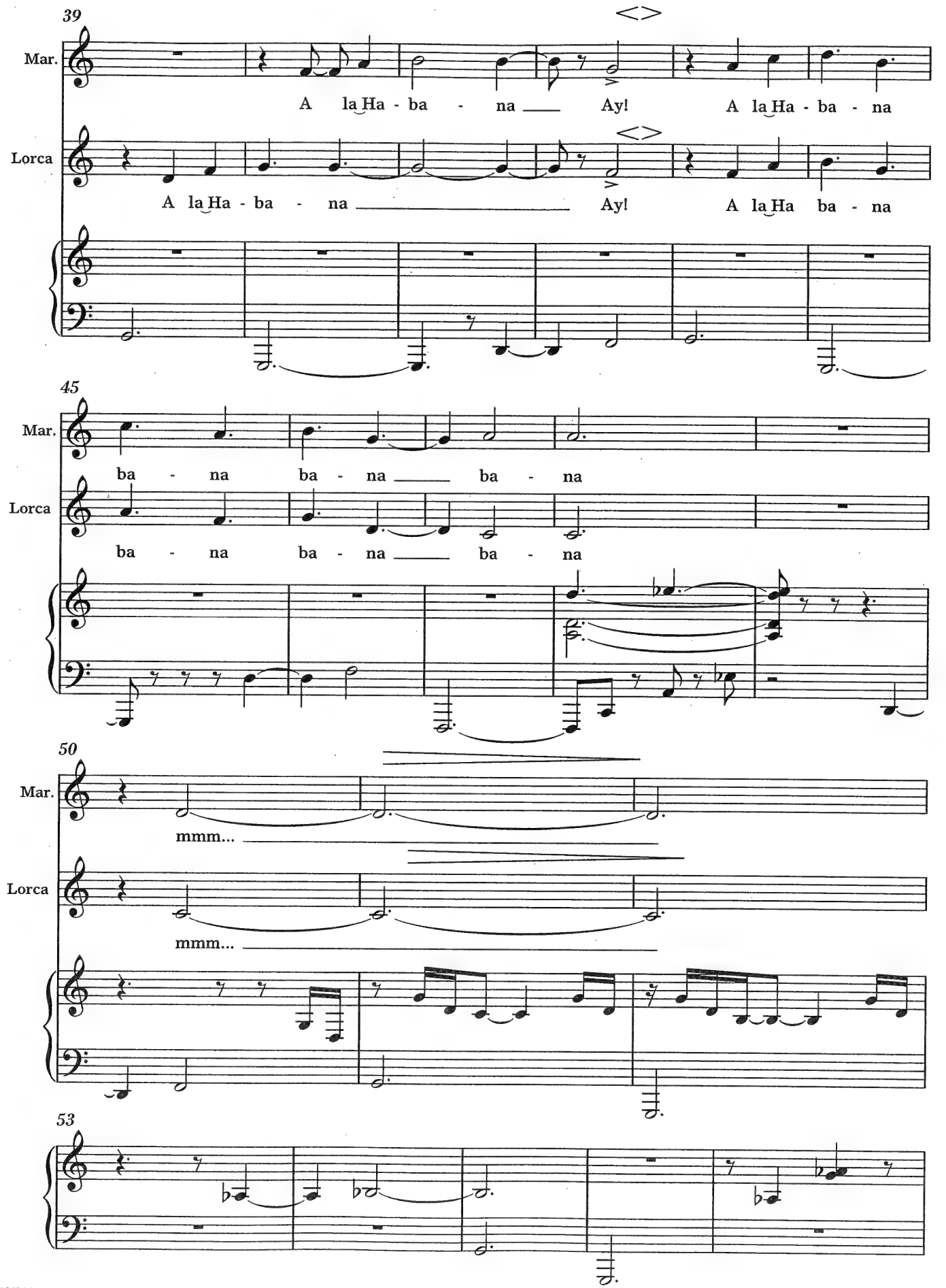

Tempo primo
18
agitato
Mar.
vi - vo, _ jun-to a los muer - tos _ que si-guen vi - vos _ co-mo se-mi - llas _ es-tre-me-
ppp l.v.
20
Mar.
ci - das ___ san - gran - do la - gri - mas, la -
21
5
Mar.
- gri-mas, la - gri-mas la - gri-mas y mas la - gri-mas
Nuria
Ma -
p
23
Lento, freely
Nuria
es - tra ___ no ha - ble a - sí

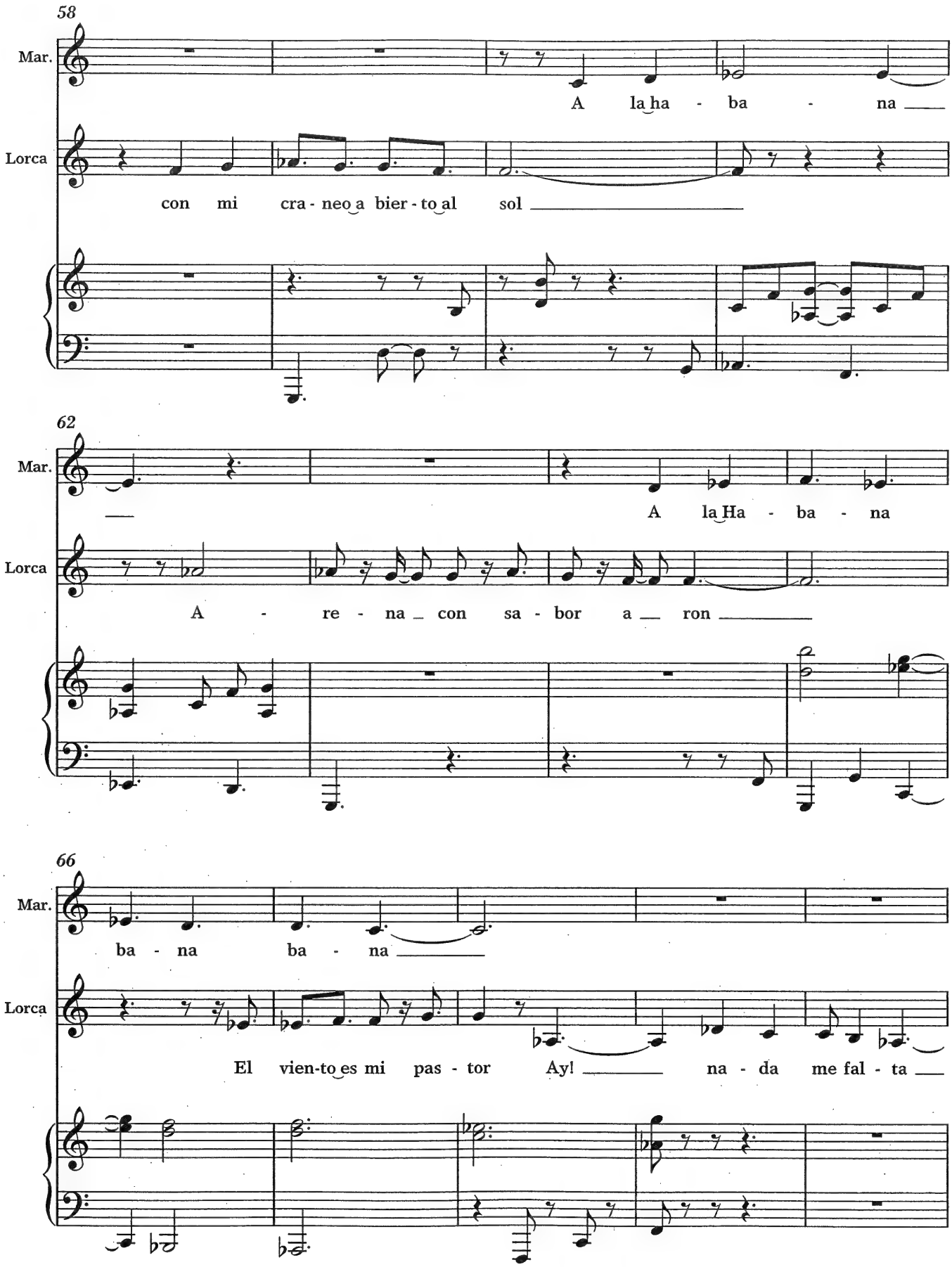

25
Nuria
él si-gue vi-vo porque us-ted tie-ne la mis-ma fie-bre tie-ne la mis-ma fie-bre
28
Mar.
Nu - ria... Nu - ria
Nuria
que él la fie-bre de un te - a - tro un te - a - tro que trans-for-ma vi-das
31
Mar.
Nu-ria que-ri - da su muer-te es la ra - zón por la que en-se - ño
34
Mar.
Y sin em-bar-go y sin em-bar-go que no da-rí - a yo por po-der cam-biar el des

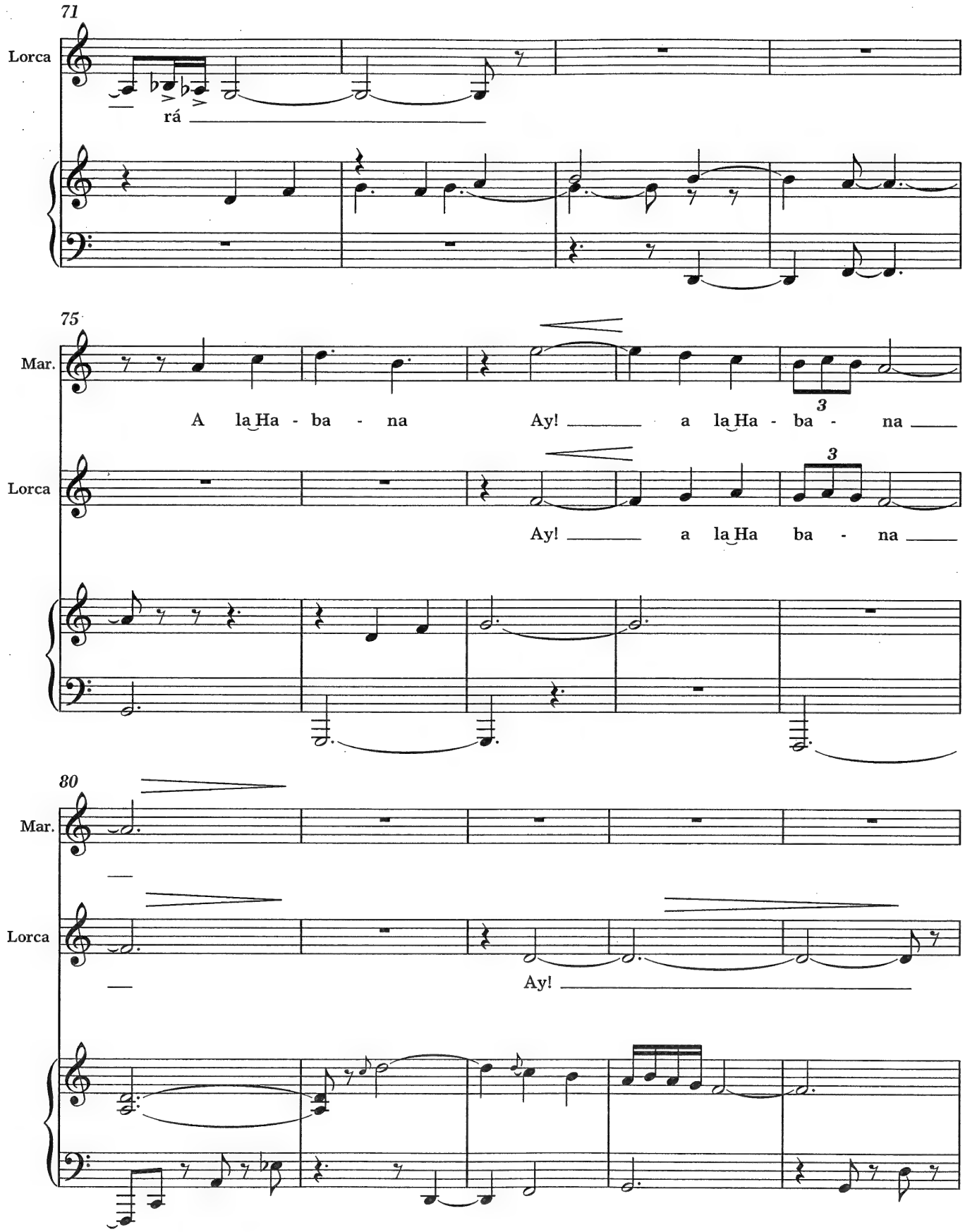

37
Mar.
ti - no
Si tan so - lo lo hu -
39
Mar.
bie - ra con - ven - ci - do de ve - nir a la gi - ra
41
Mar.
de Ma - ria - na con nos - o - tros a la Ha -
44
Nuria
A la Ha - ba - na?
attacca

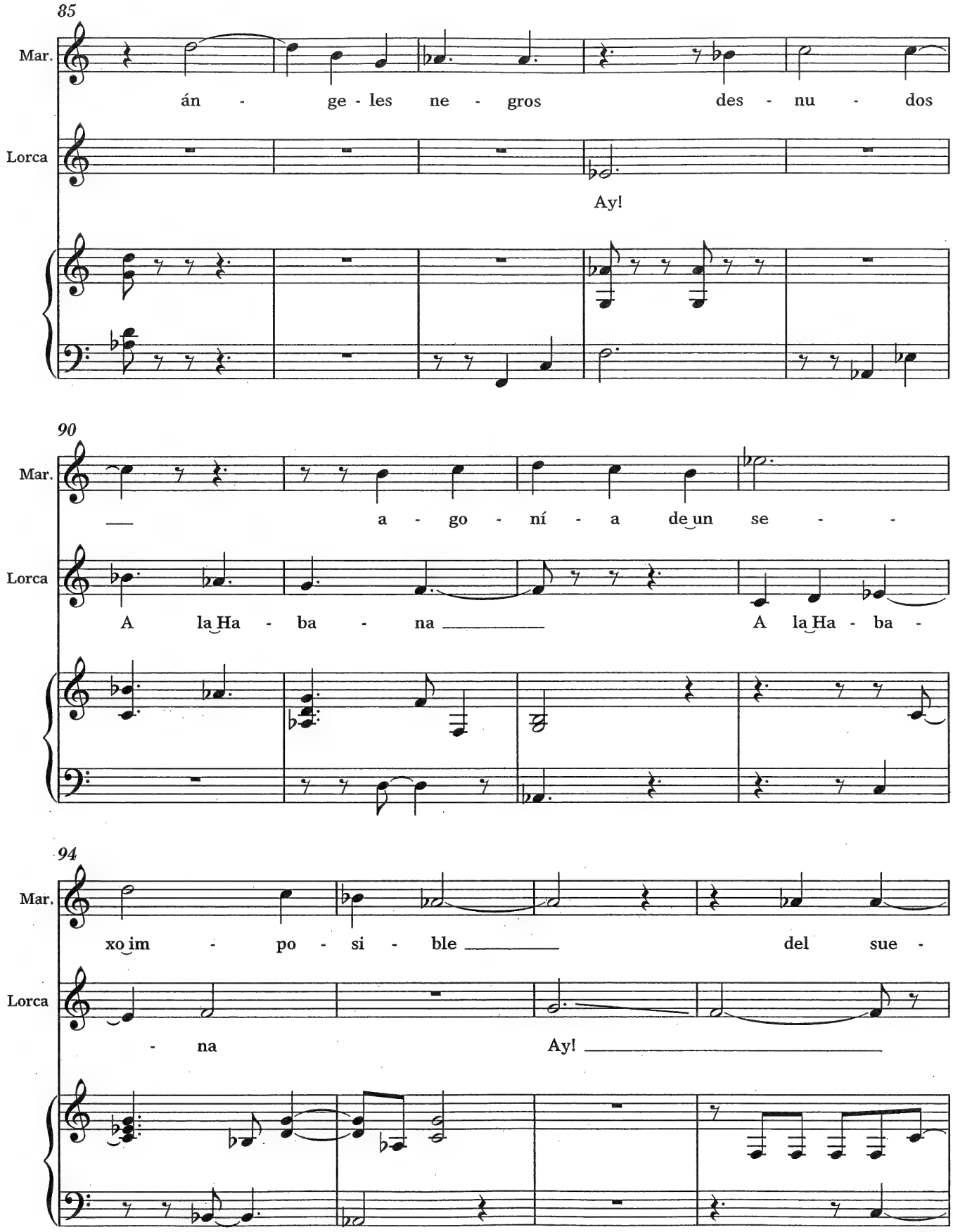
# 3. A La Habana

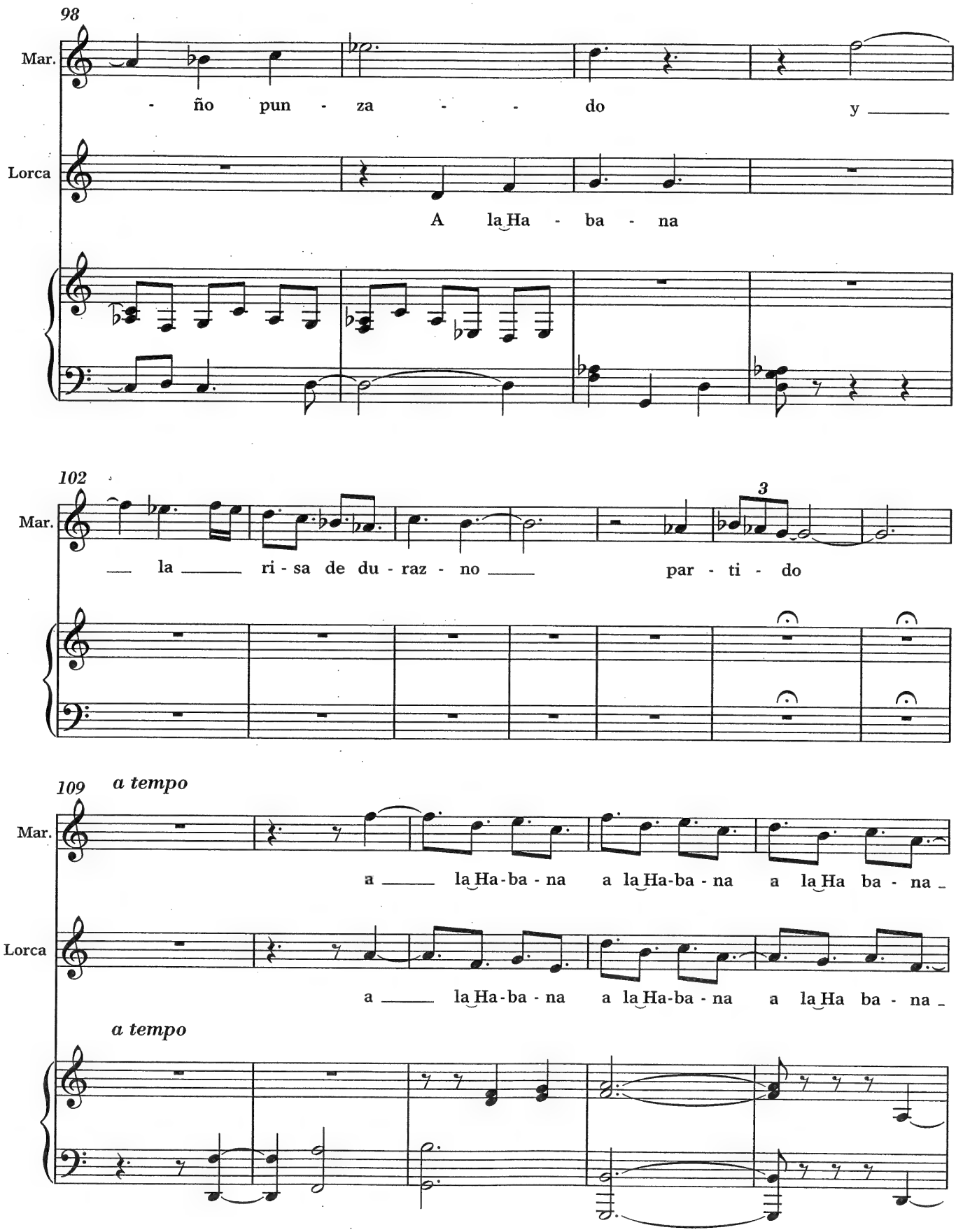


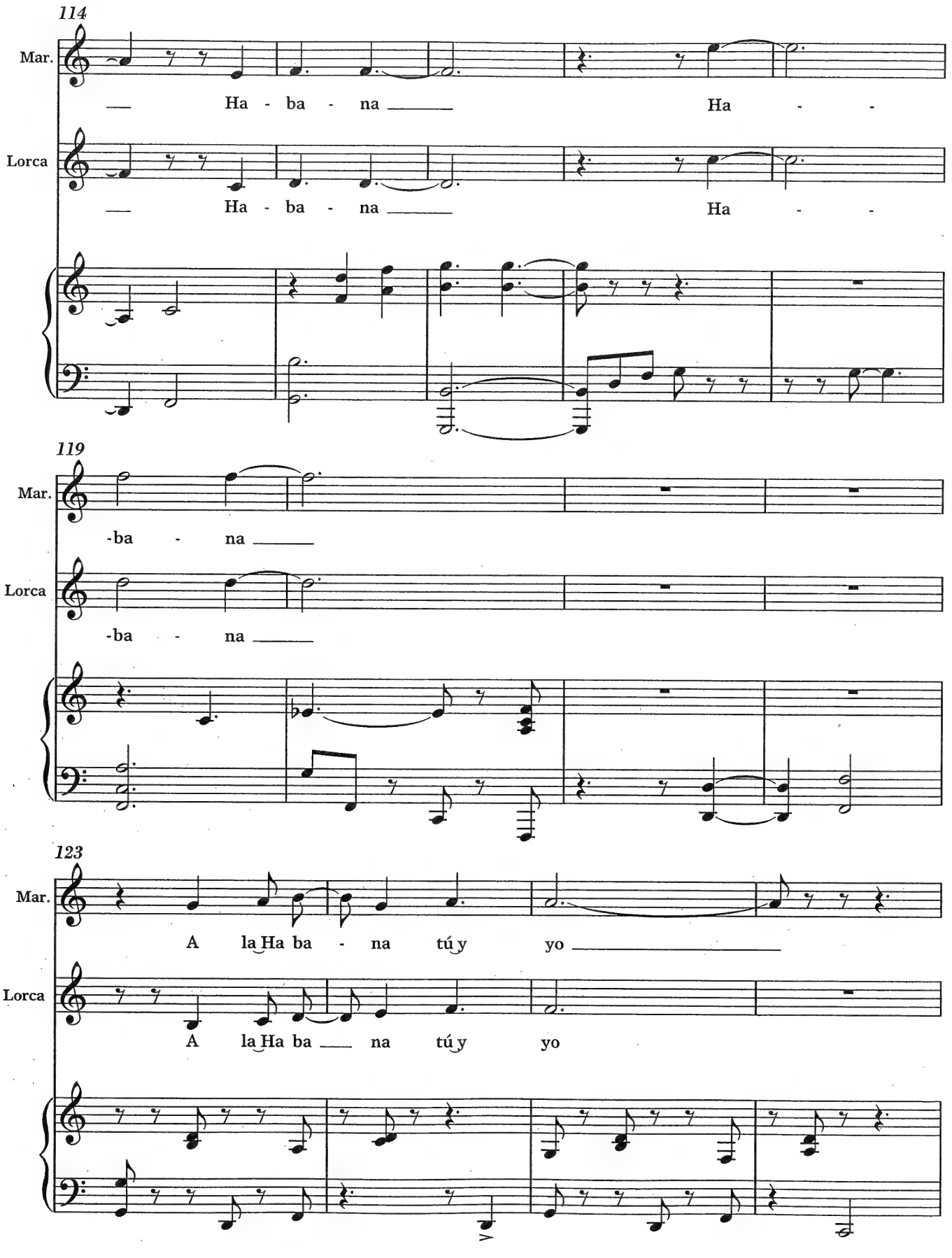

39
Mar.
A la Ha - ba - na Ay! A la Ha - ba - na
Lorca
A la Ha - ba - na Ay! A la Ha ba - na
45
Mar.
ba - na ba - na ba - na
Lorca
ba - na ba - na ba - na
50
Mar.
mmm...
Lorca
mmm...
53

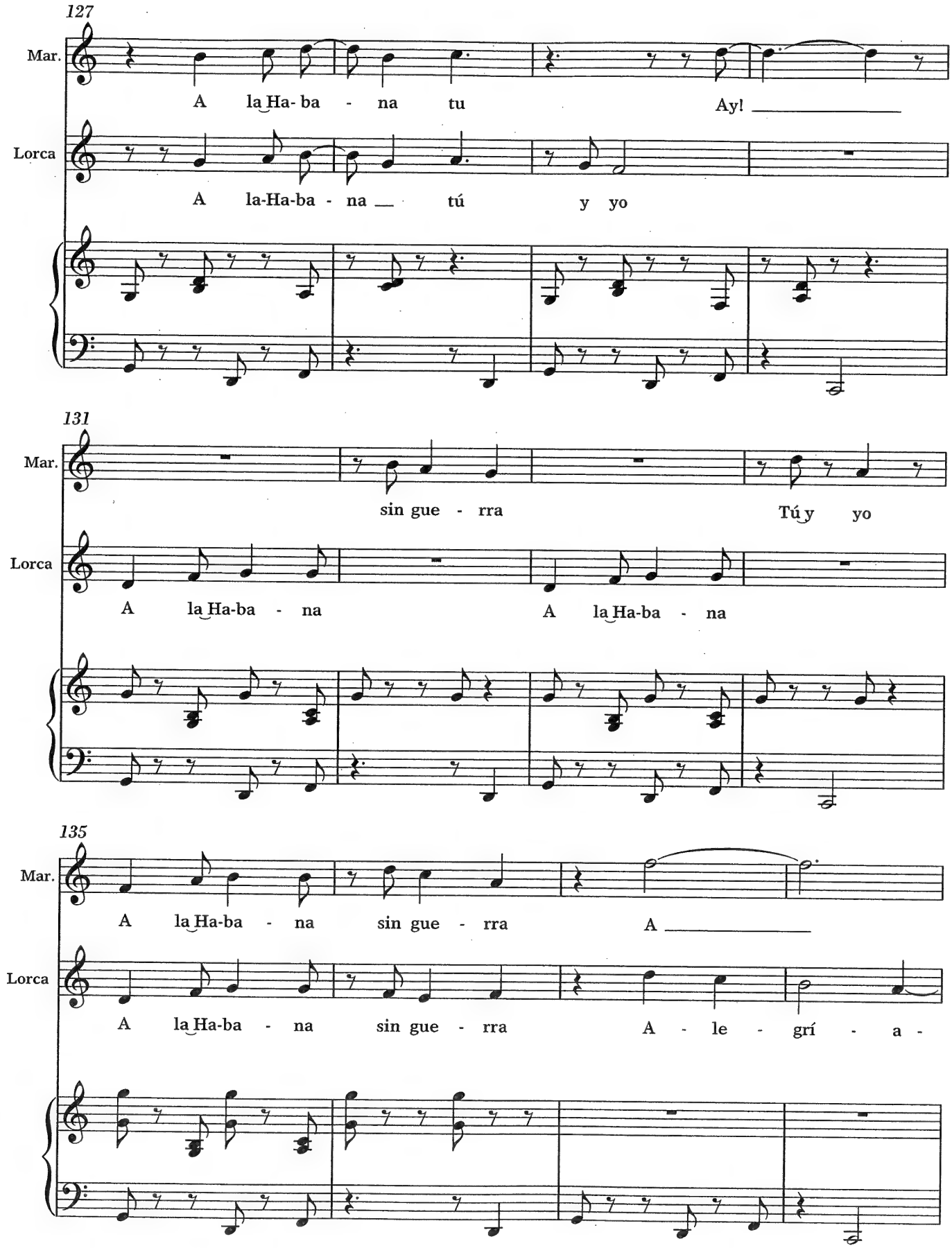

58
Mar.
A la ha - ba - na
Lorca
con mi cra - neo a bier - to al sol
62
Mar.
A la Ha - ba - na
Lorca
A - re - na con sa - bor a ron
66
Mar.
ba - na ba - na
Lorca
El vien-to es mi pas - tor Ay! na - da me fal - ta

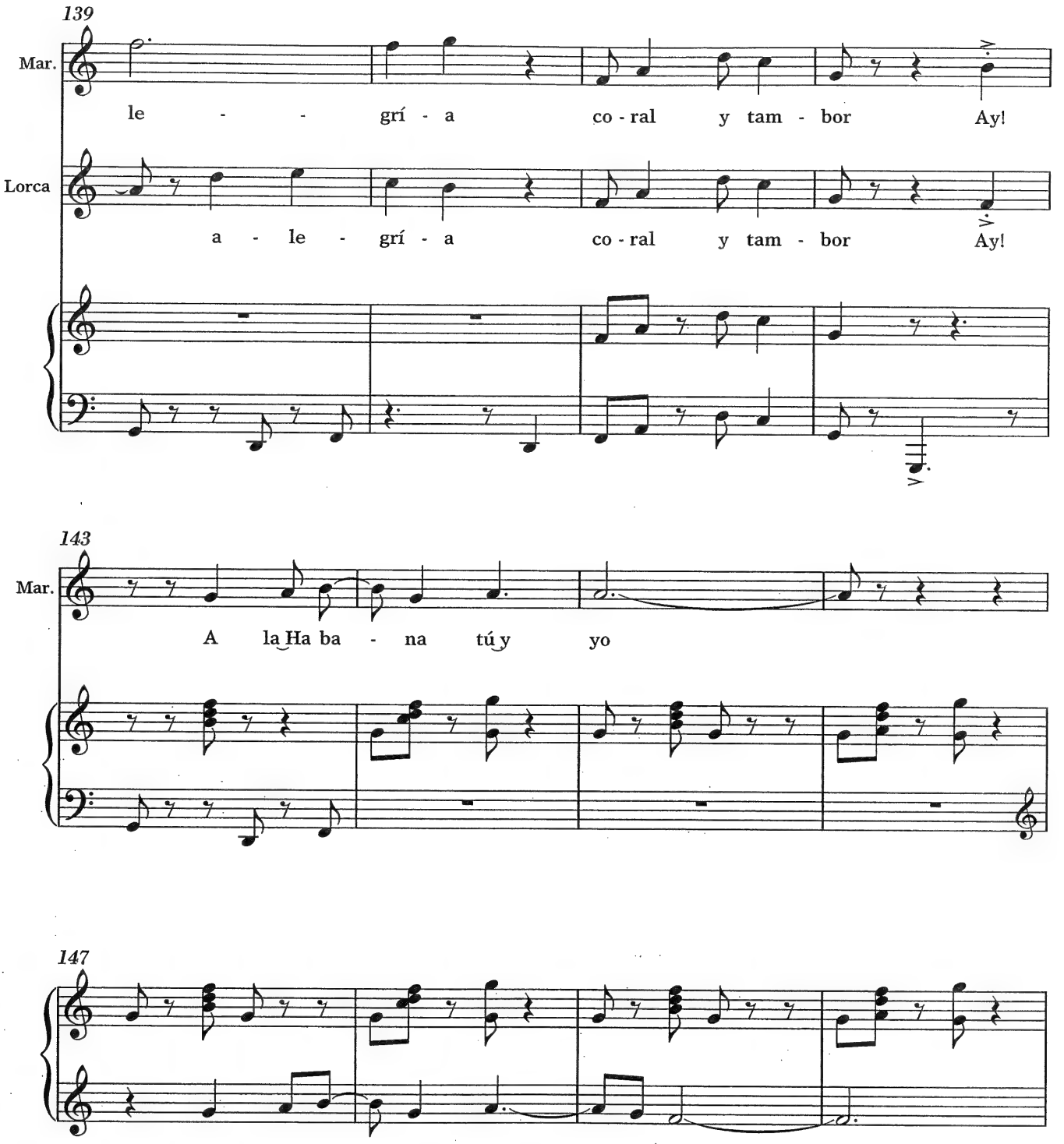

71
Lorca
rá
75
Mar.
A la Ha - ba - na
Ay! a la Ha - ba - na
Lorca
Ay! a la Ha ba - na
80
Mar.
Lorca
Ay!

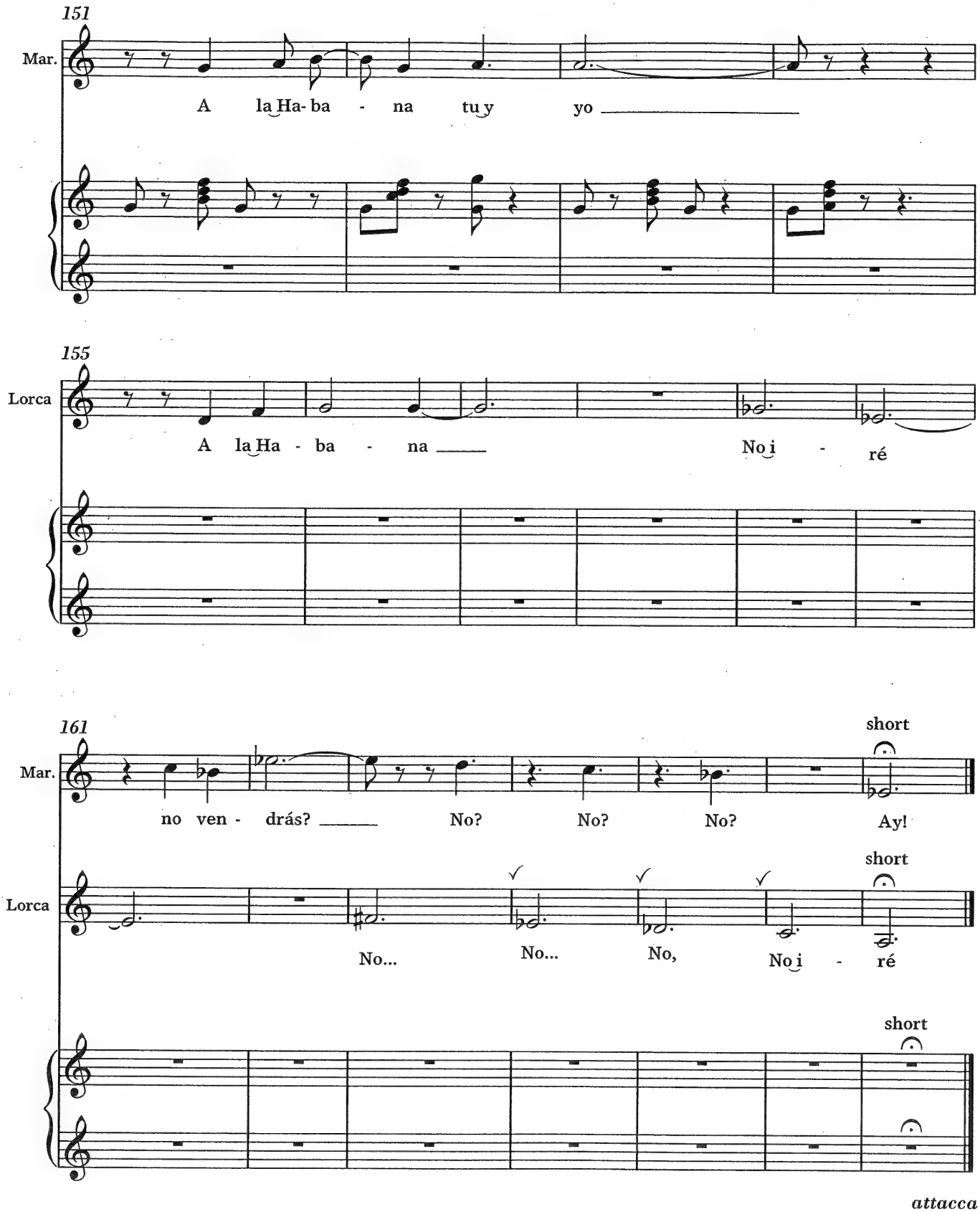

85
Mar.
án - ge - les ne - gros des - nu - dos
Lorca
Ay!
90
Mar.
a - go - ní - a de un se - -
Lorca
A la Ha - ba - na A la Ha - ba -
94
Mar.
xo im - po - si - ble del sue -
Lorca
- na Ay!


98
Mar.
- ño pun - za - - do y
Lorca
A la Ha - ba - na
102
Mar.
la ri - sa de du - raz - no par - ti - do
3
109
a tempo
Mar.
a la Ha - ba - na a la Ha - ba - na a la Ha ba - na
Lorca
a la Ha - ba - na a la Ha - ba - na a la Ha ba - na
a tempo

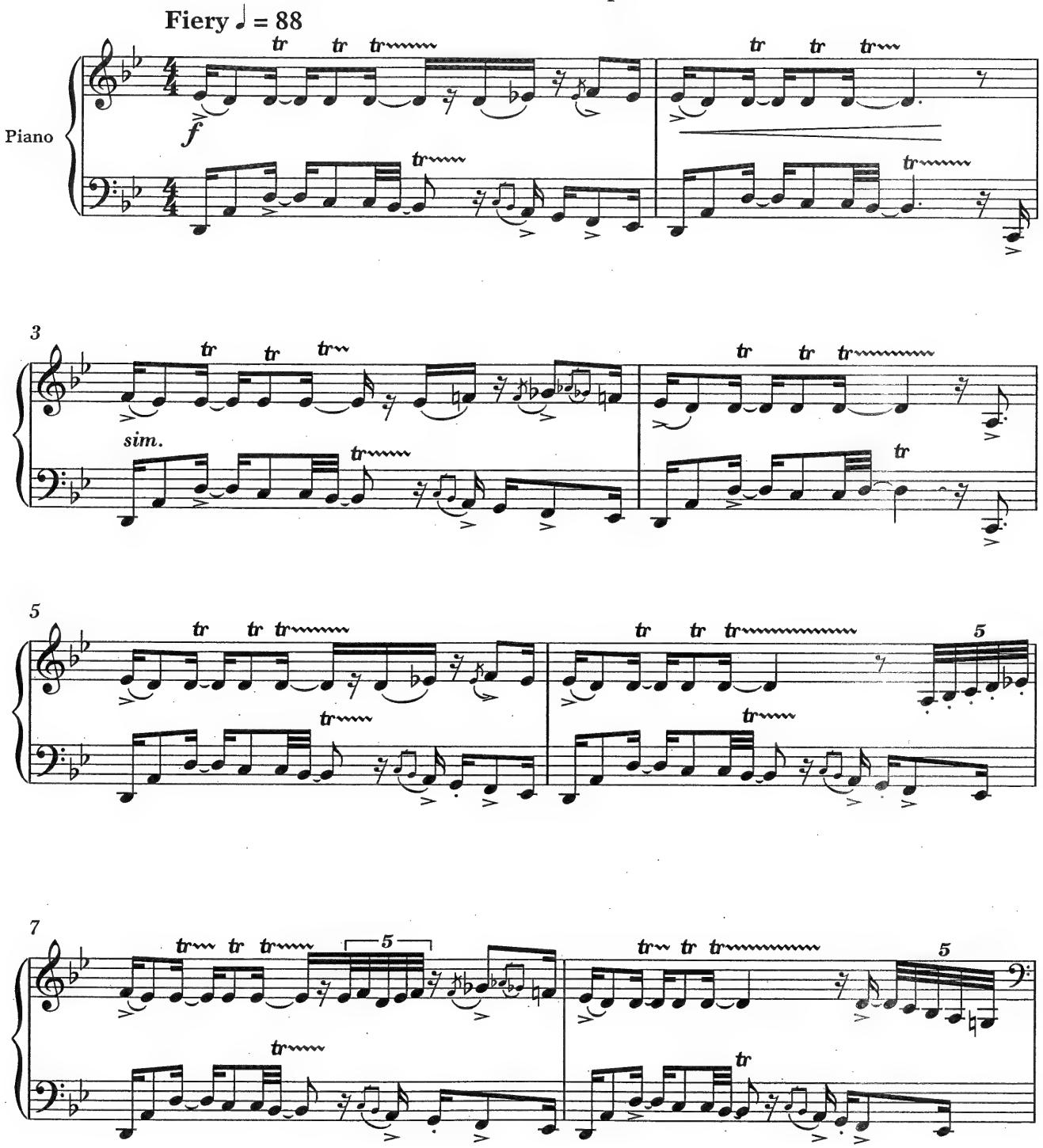

114
Mar.
— Ha - ba - na — Ha - -
Lorca
— Ha - ba - na — Ha - -
119
Mar.
-ba - na —
Lorca
-ba - na —
123
Mar.
A la Ha ba - na tú y yo —
Lorca
A la Ha ba — na tú y yo

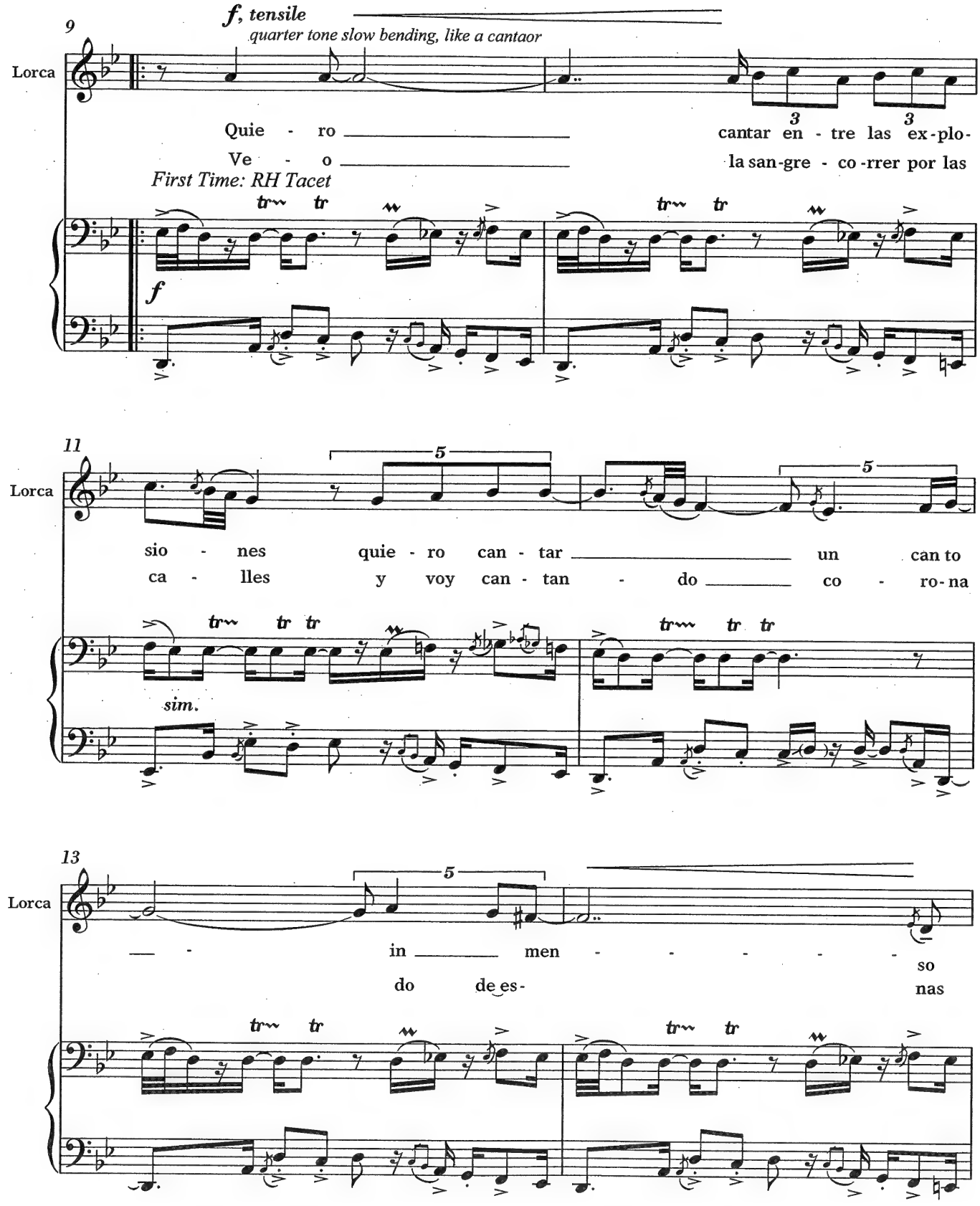

127
Mar.
A la Ha- ba - na tu Ay!
Lorca
A la-Ha-ba - na tú y yo
131
Mar.
sin gue - rra Tú y yo
Lorca
A la Ha-ba - na A la Ha-ba - na
135
Mar.
A la Ha-ba - na sin gue - rra A
Lorca
A la Ha-ba - na sin gue - rra A - le - grí - a -

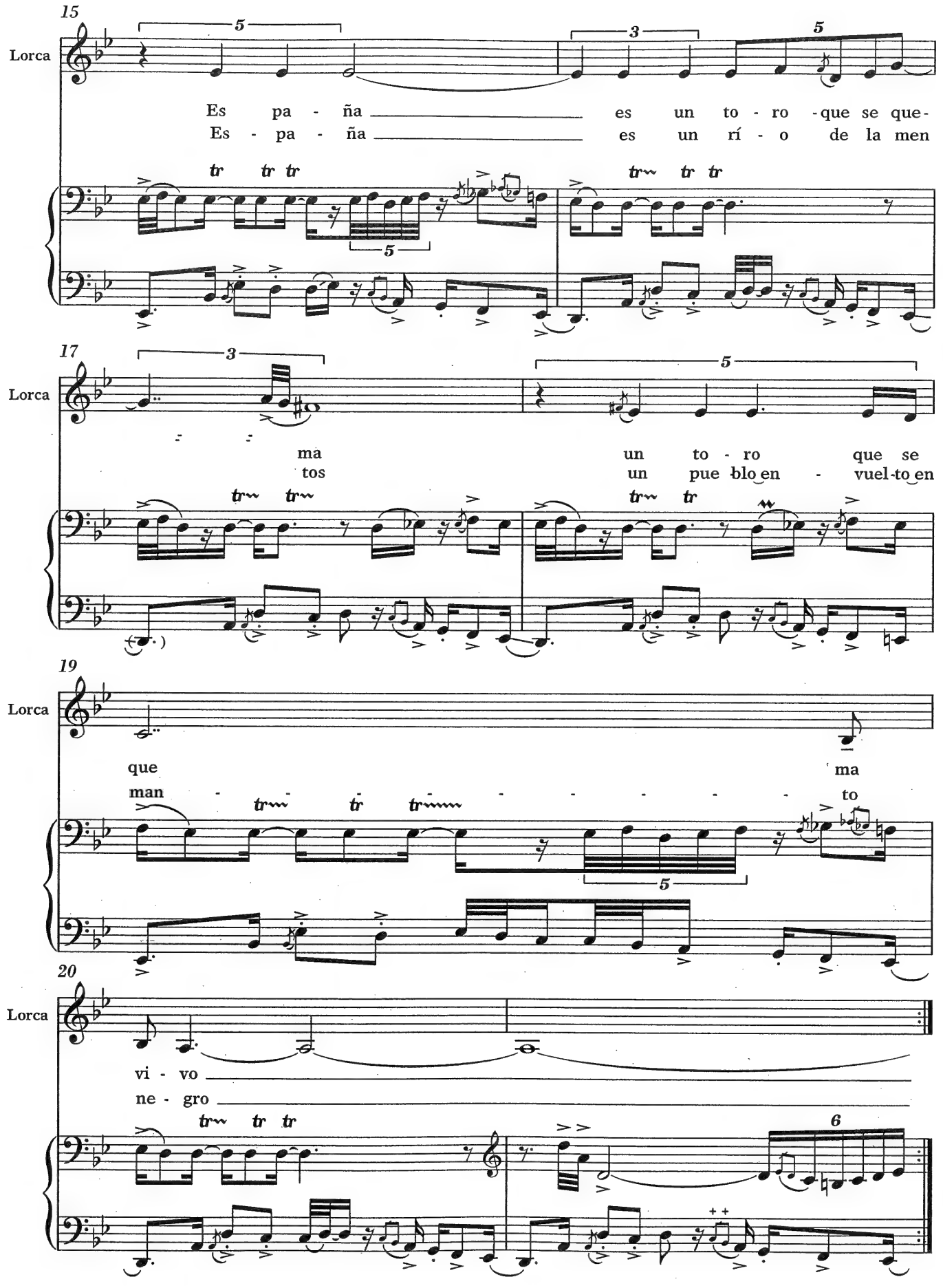

139
Mar.
le - - grí - a co - ral y tam - bor Ay!
Lorca
a - le - grí - a co - ral y tam - bor Ay!
143
Mar.
A la Ha ba - na tú y yo
147

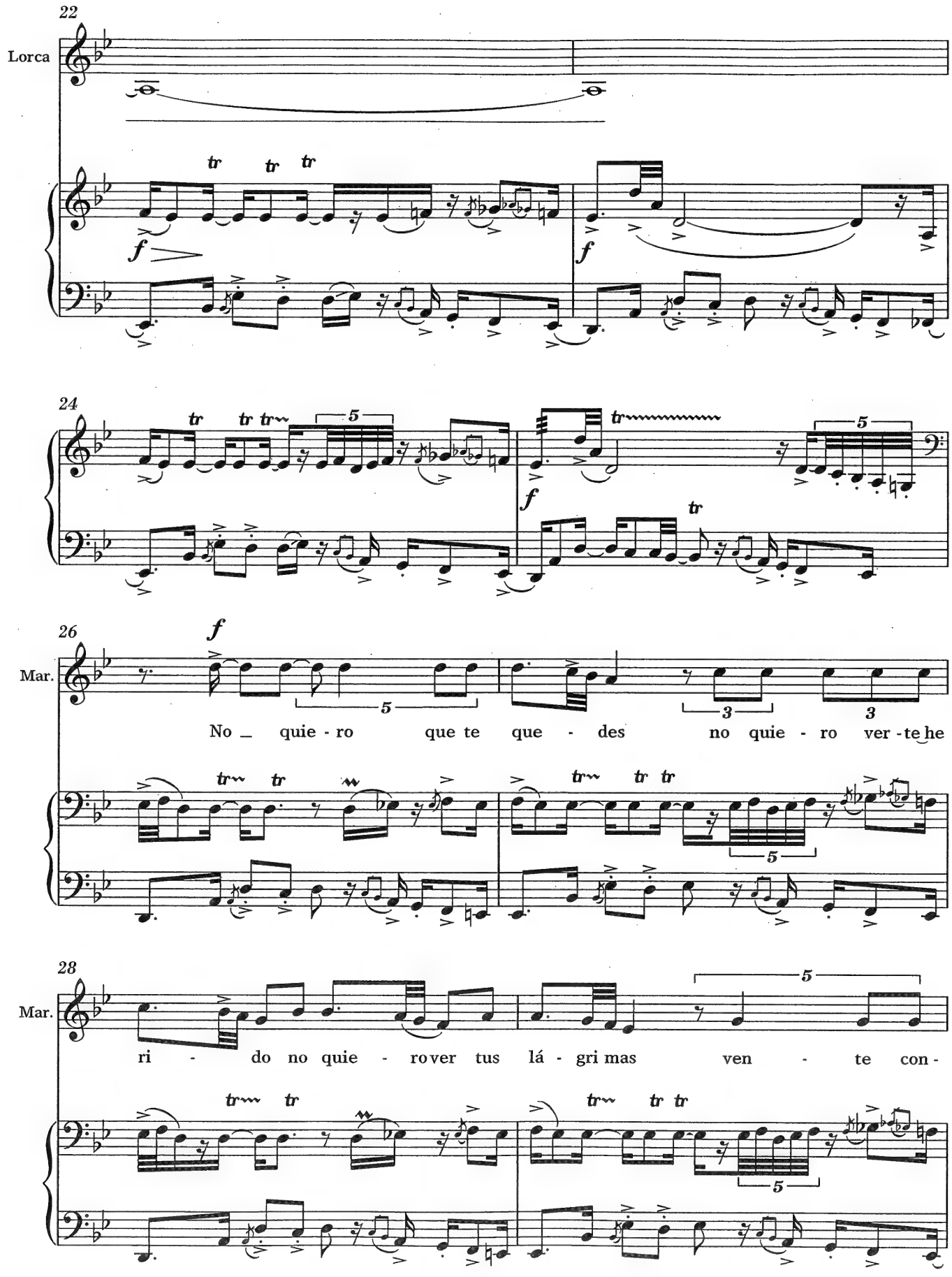

151
Mar.
A la Ha- ba - na tu y yo
155
Lorca
A la Ha - ba - na
No i - ré
161
Mar.
no ven - drás?
No?
No?
No?
Ay!
short
Lorca
No...
No...
No,
No i - ré
short
short
attacca

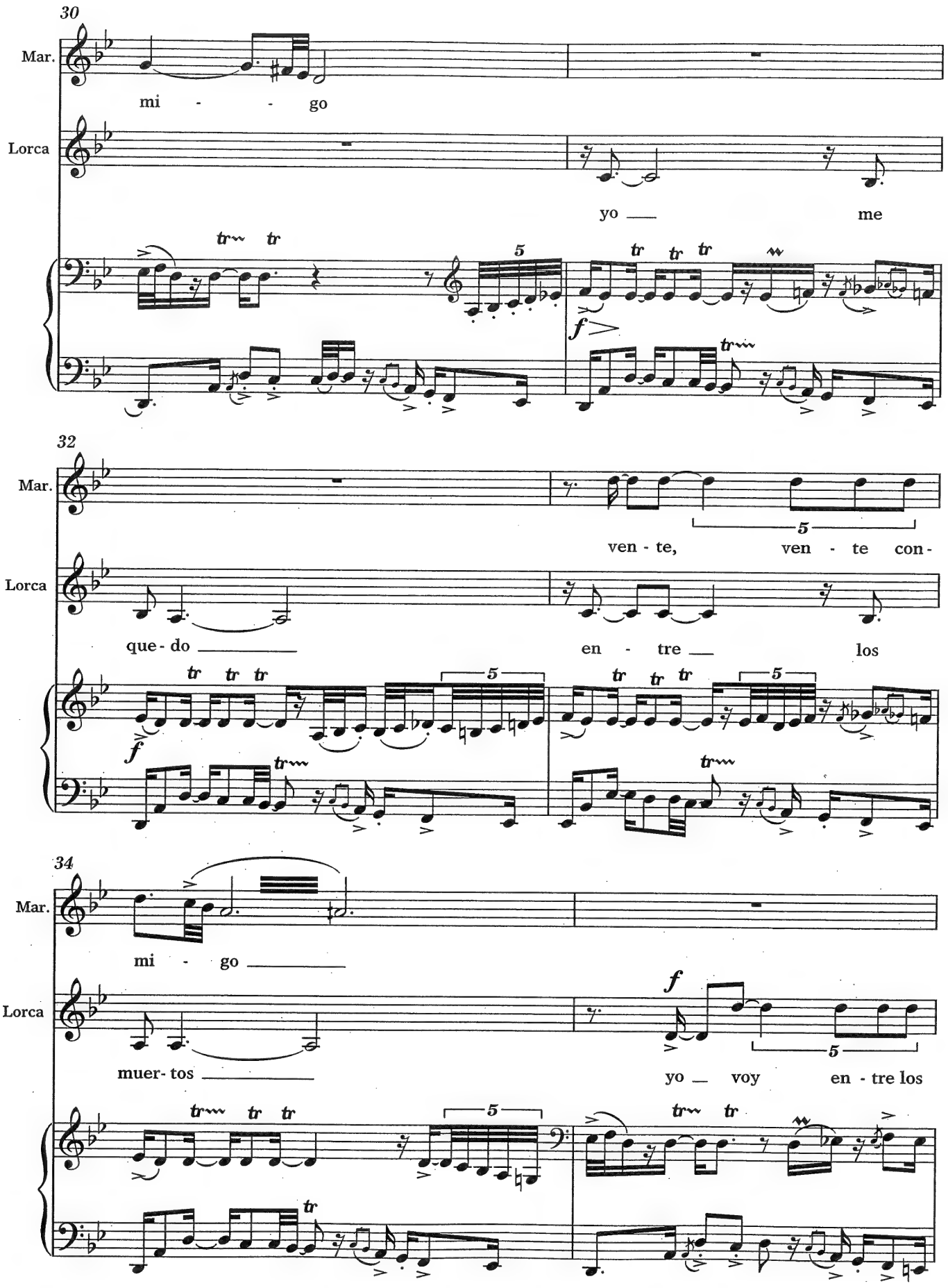
# 4. Quiero cantar entre las explosiones

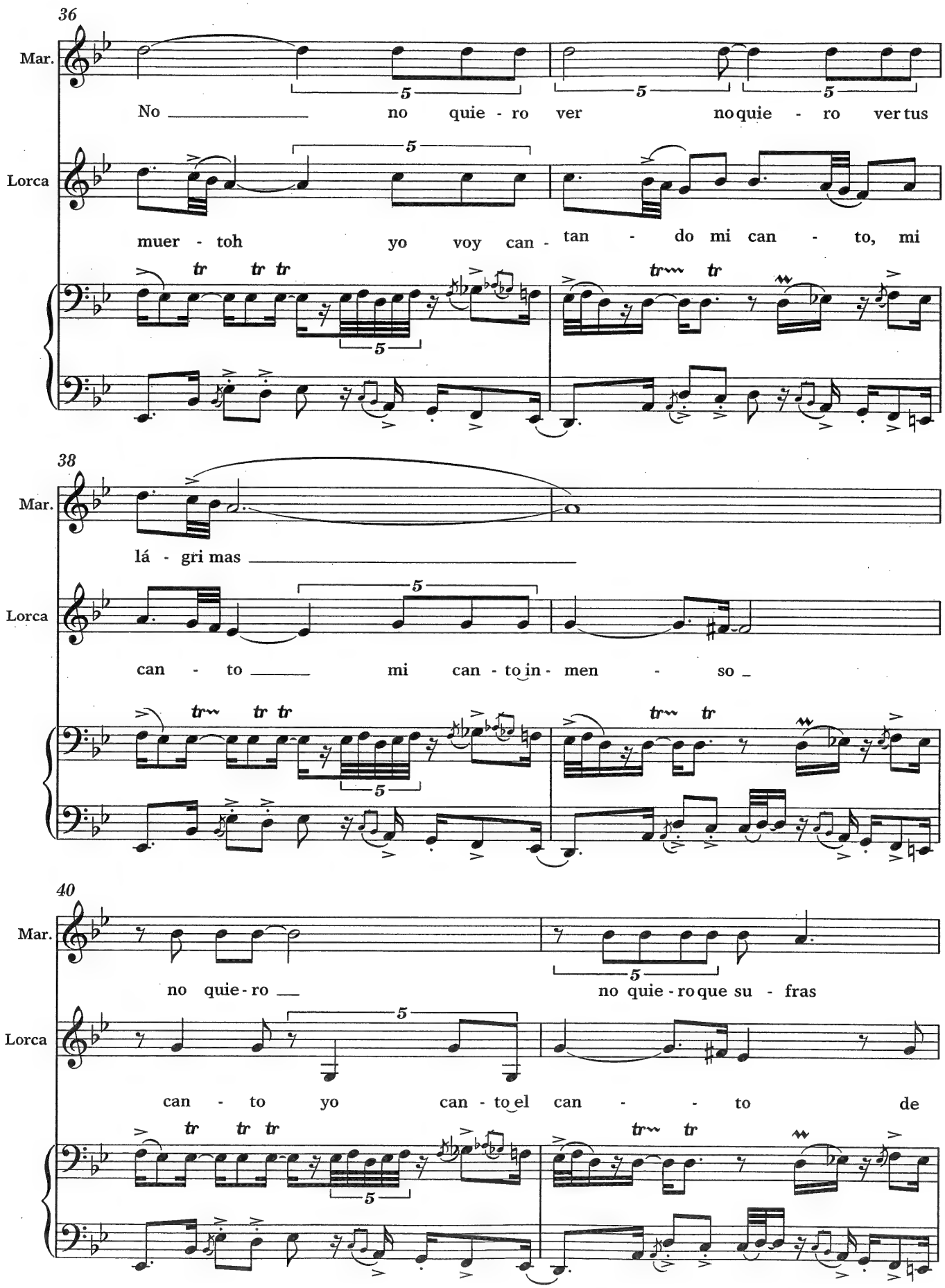


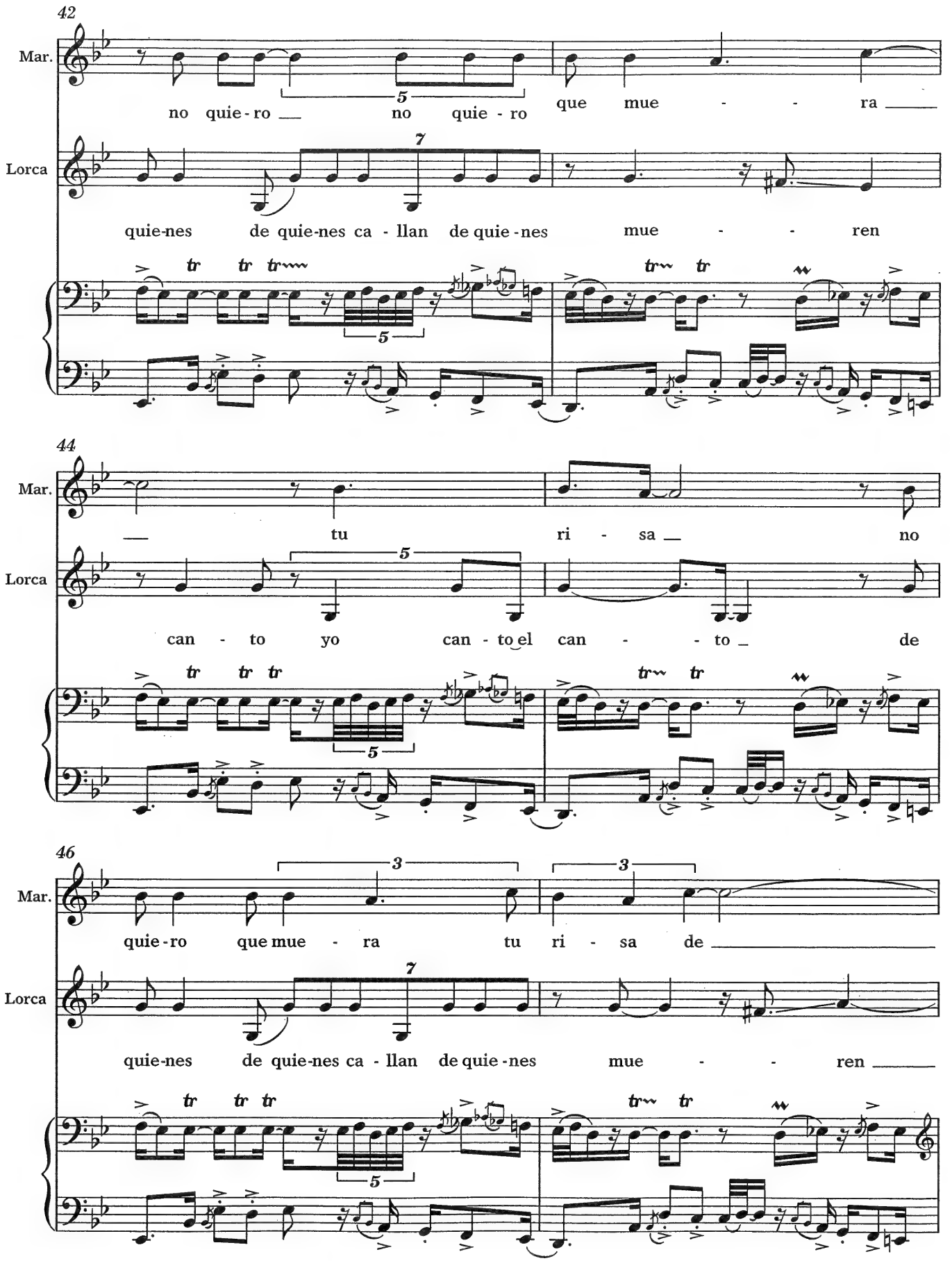

9
f, tensile
quarter tone slow bending, like a cantaor
Lorca
Quie - ro
Ve - o
cantar en - tre las ex-plo-
la san-gre - co-rrer por las
First Time: RH Tacet
tr
f
11
Lorca
sio - nes quie - ro can - tar un can to
ca - lles y voy can - tan - do co - ro-na
sim.
13
Lorca
in men - - - - - so
do de es- nas

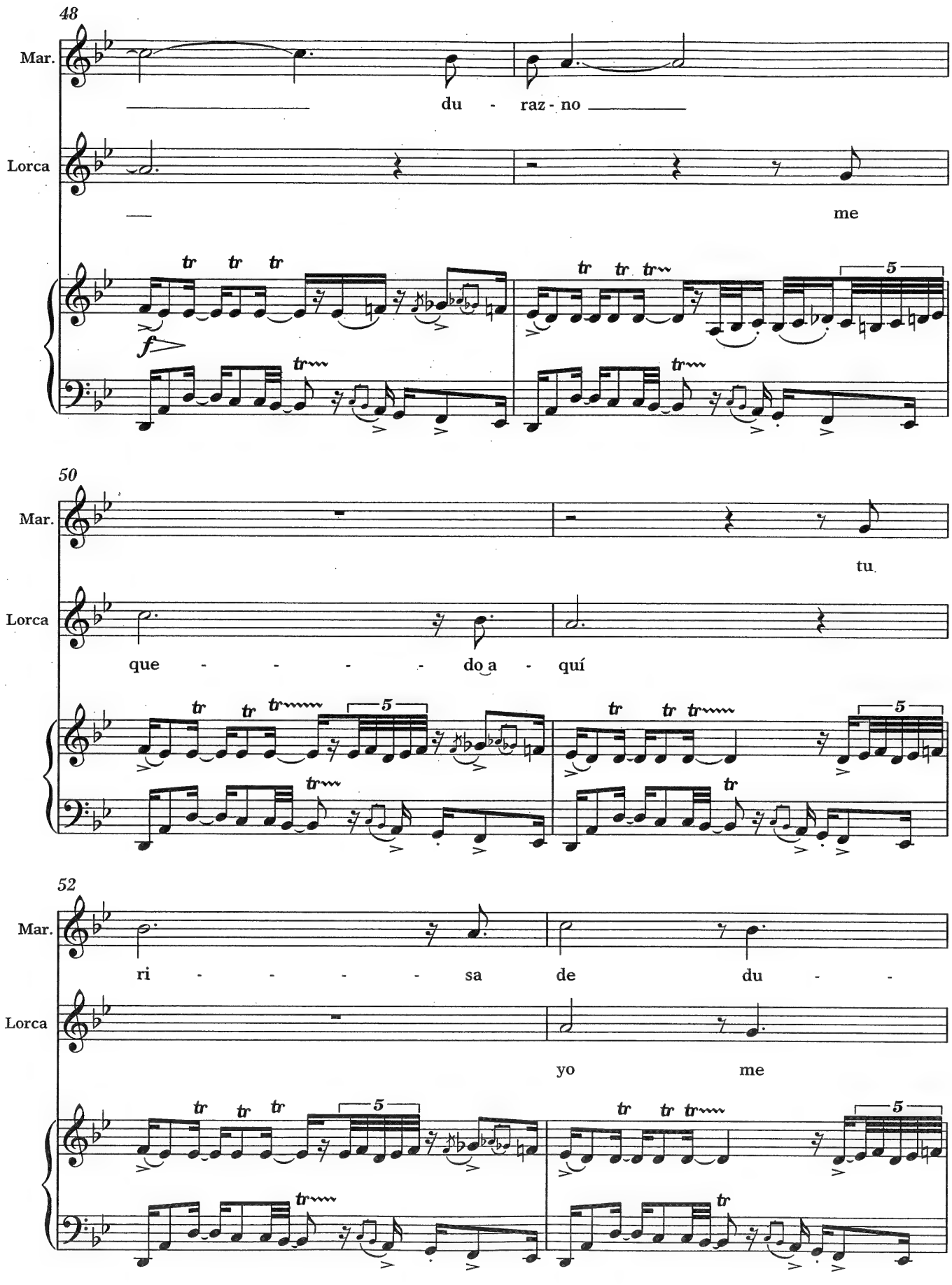

15
Lorca
Es pa - ña es un to - ro -que se que-
Es - pa - ña es un rí - o de la men
17
Lorca
ma un to - ro que se
tos un pue blo en - vuel-to en
19
Lorca
que ma
man to
20
Lorca
vi - vo
ne - gro

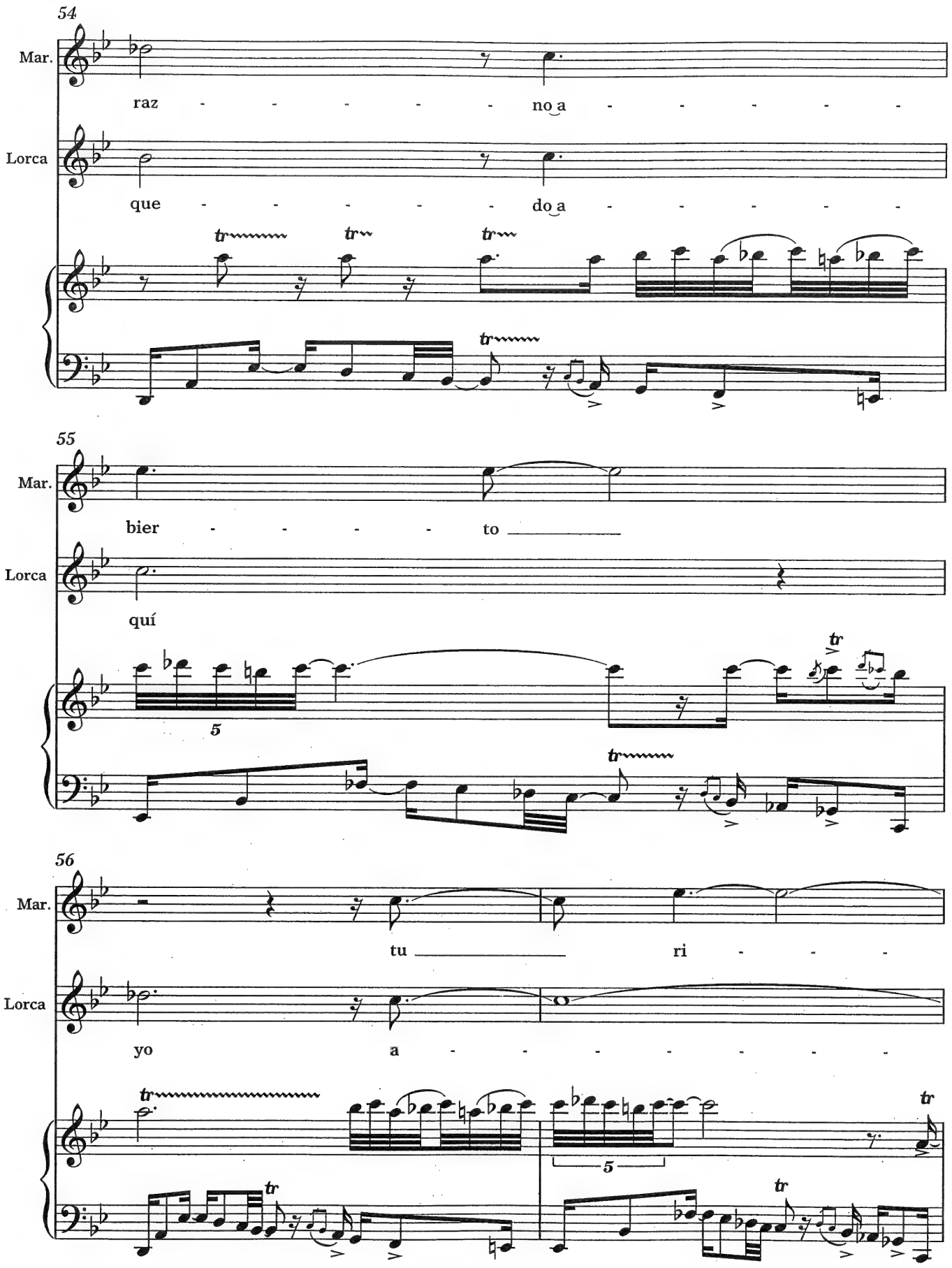

22
Lorca
24
26
Mar.
No _ quie - ro que te que - des no quie - ro ver - te he
28
Mar.
ri - do no quie - ro ver tus lá - gri mas ven - te con -

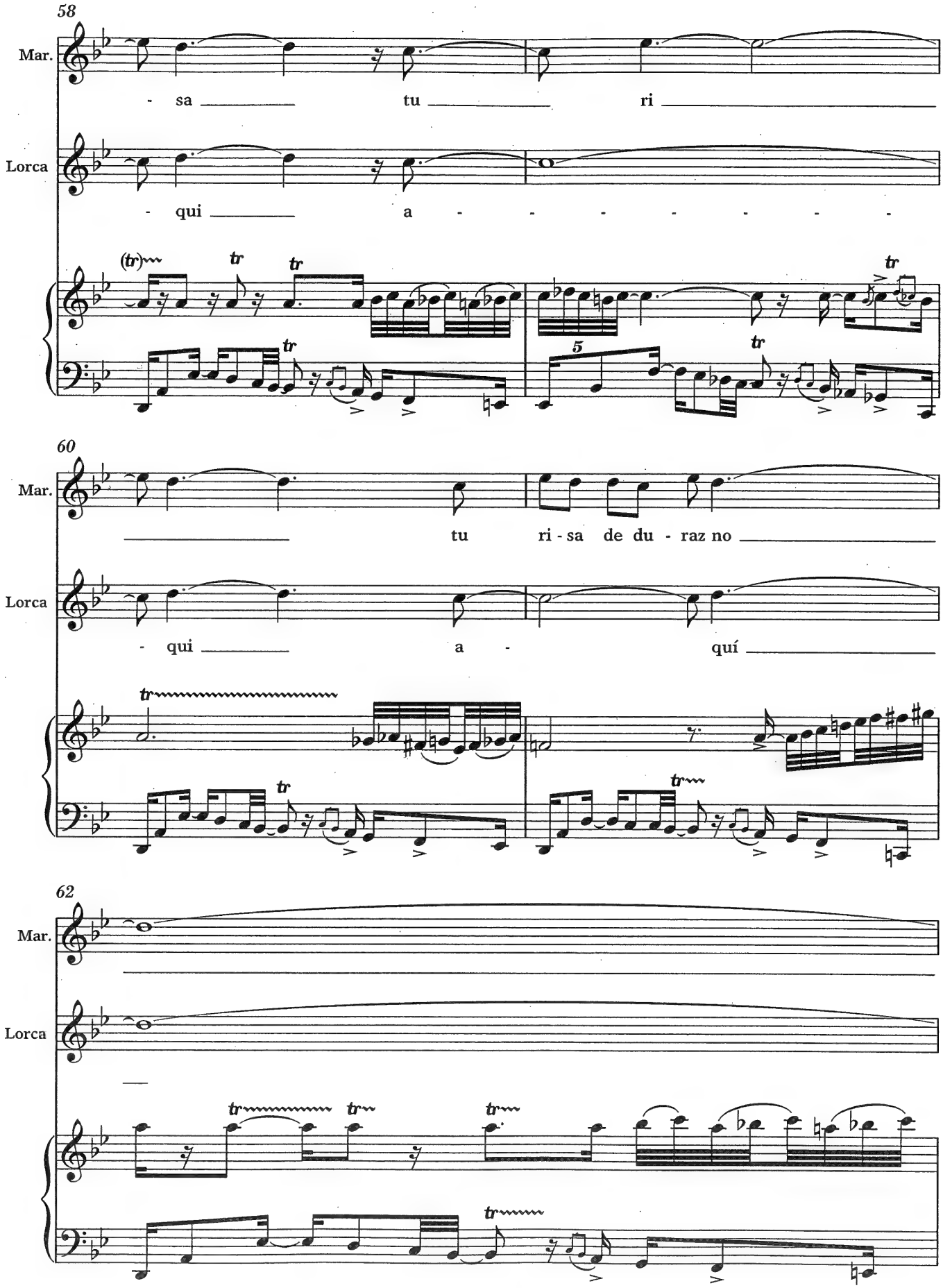

30
Mar.
mi - - go
Lorca
yo — me
32
Mar.
ven - te, ven - te con -
Lorca
que - do — en - tre — los
34
Mar.
mi - go —
Lorca
muer- tos — yo — voy en - tre los

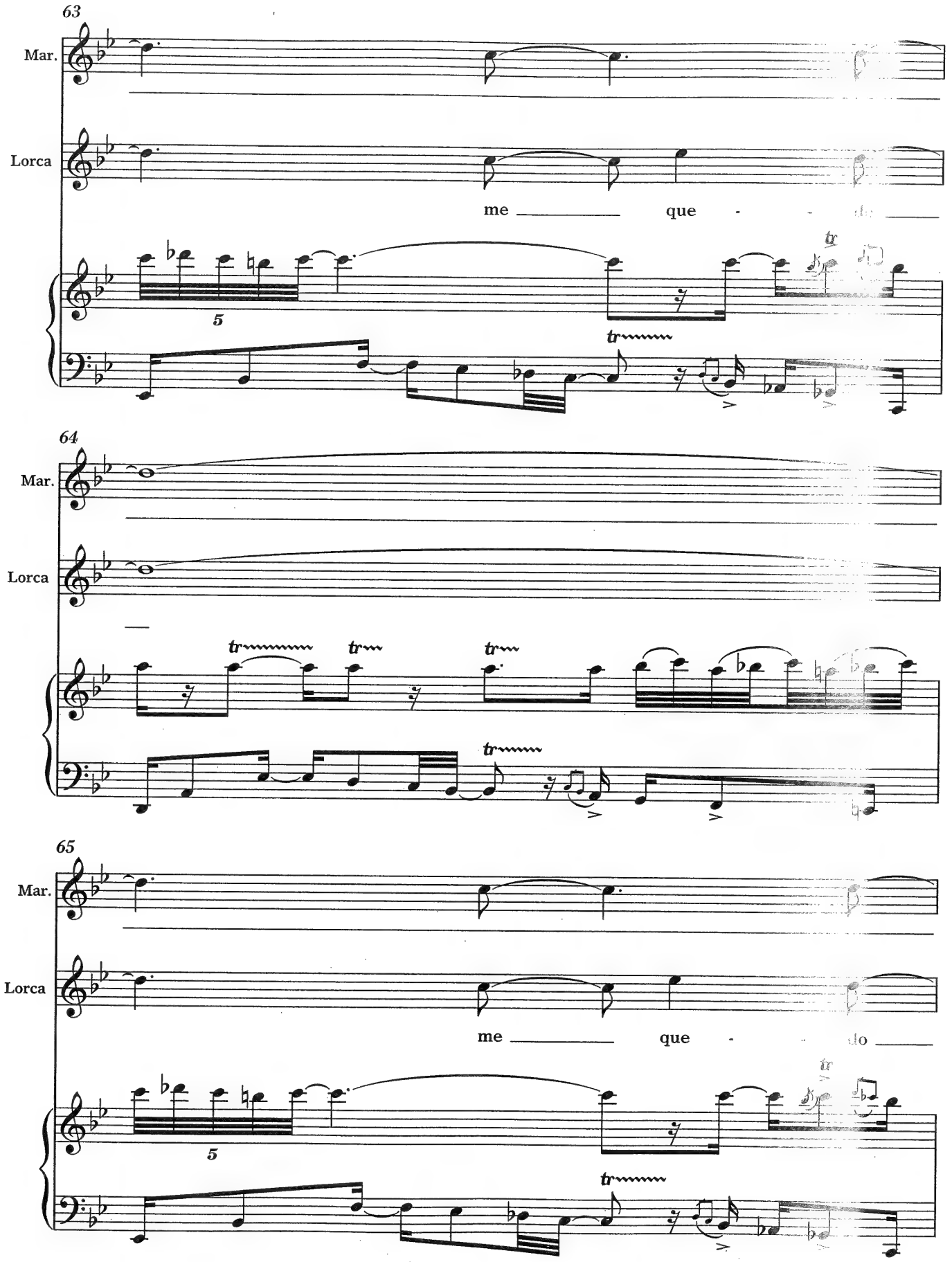

36
Mar.
No no quie - ro ver no quie - ro ver tus
Lorca
muer - toh yo voy can - tan - do mi can - to, mi
38
Mar.
lá - gri mas
Lorca
can - to mi can - to in - men - so
40
Mar.
no quie - ro no quie - ro que su - fras
Lorca
can - to yo can - to el can - - to de

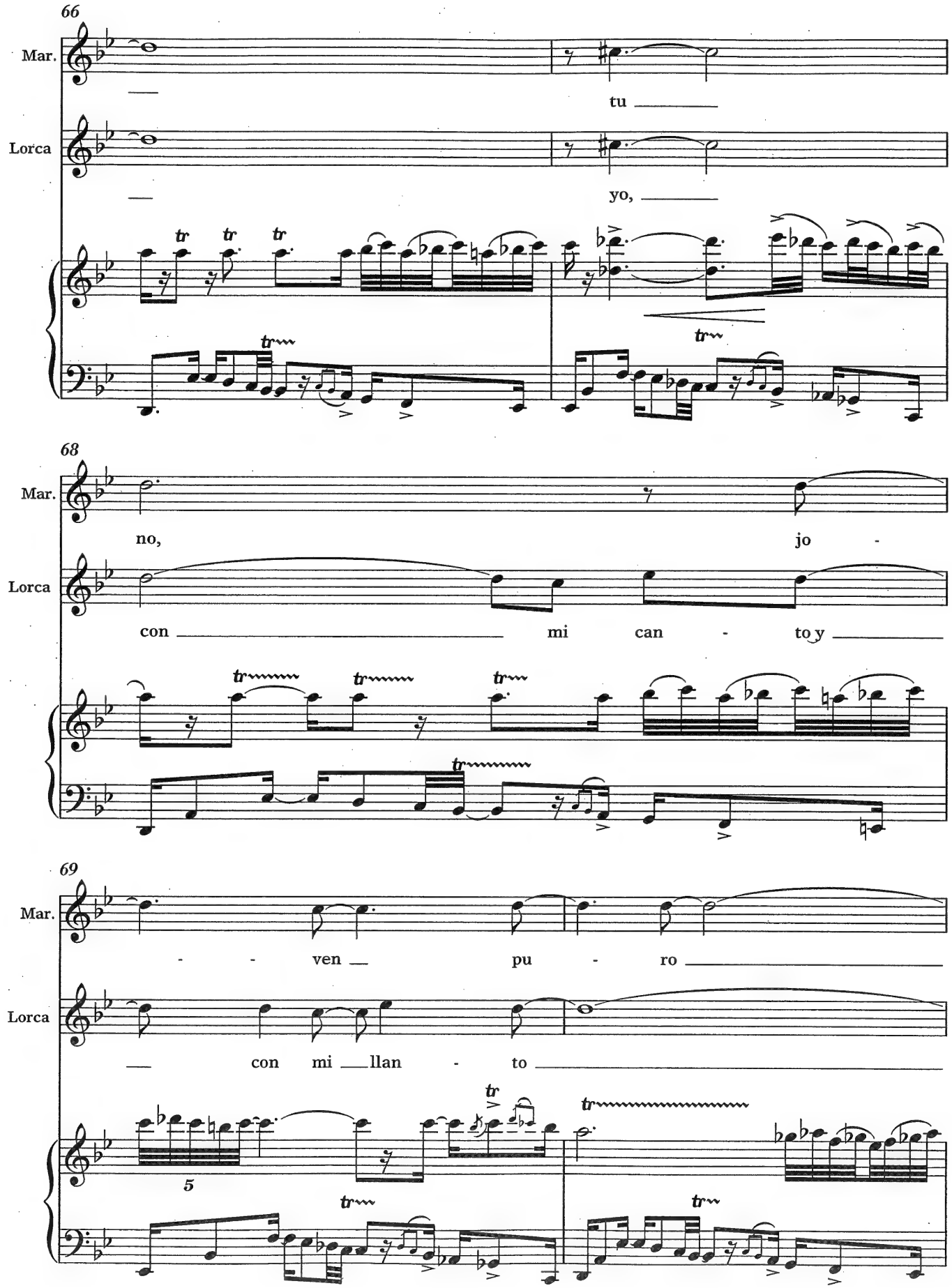

42
Mar.
no quie - ro no quie - ro que mue - - ra
Lorca
quie-nes de quie-nes ca - llan de quie - nes mue - - ren
44
Mar.
tu ri - sa no
Lorca
can - to yo can - to el can - - to de
46
Mar.
quie - ro que mue - ra tu ri - sa de
Lorca
quie-nes de quie-nes ca - llan de quie - nes mue - - ren

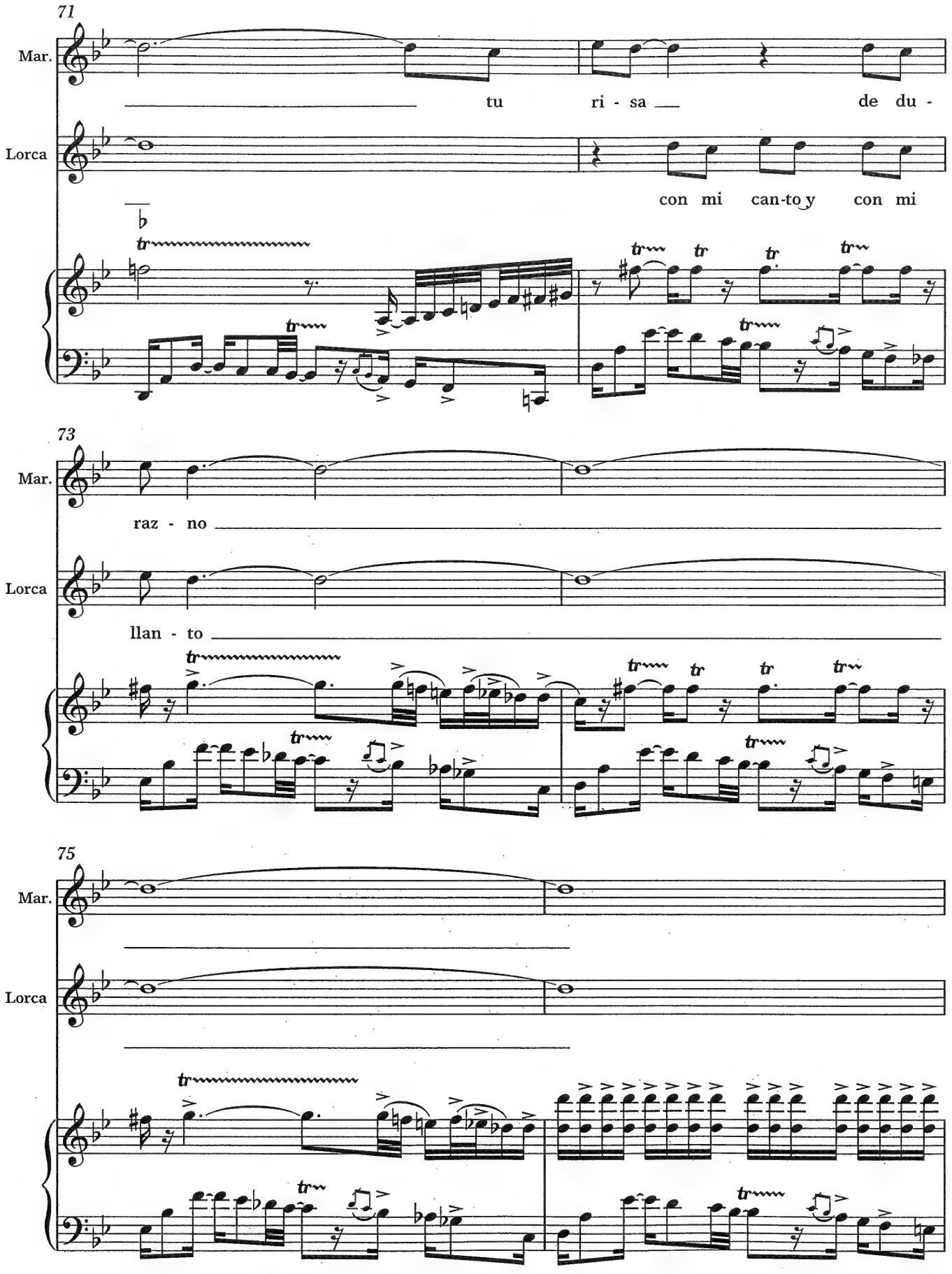

48
Mar.
du - raz - no
Lorca
me
f
50
Mar.
tu
Lorca
que - - - - do a - quí
52
Mar.
ri - - - - sa de du -
Lorca
yo me

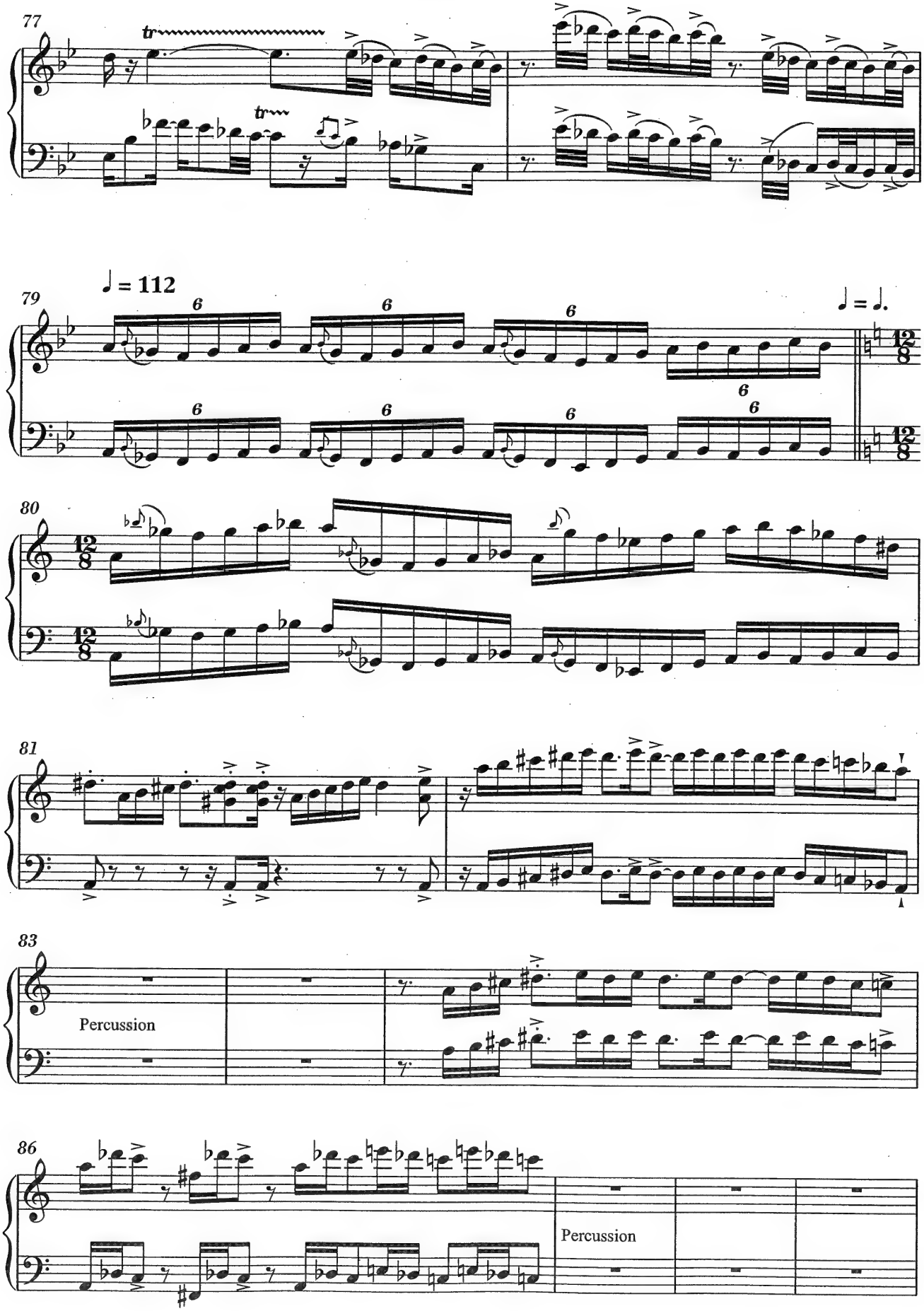

54
Mar.
raz - - - - - - no a - - - - - -
Lorca
que - - - - - - do a - - - - - -
55
Mar.
bier - - - - - to
Lorca
quí
56
Mar.
tu ri - - - -
Lorca
yo a - - - - - - - -

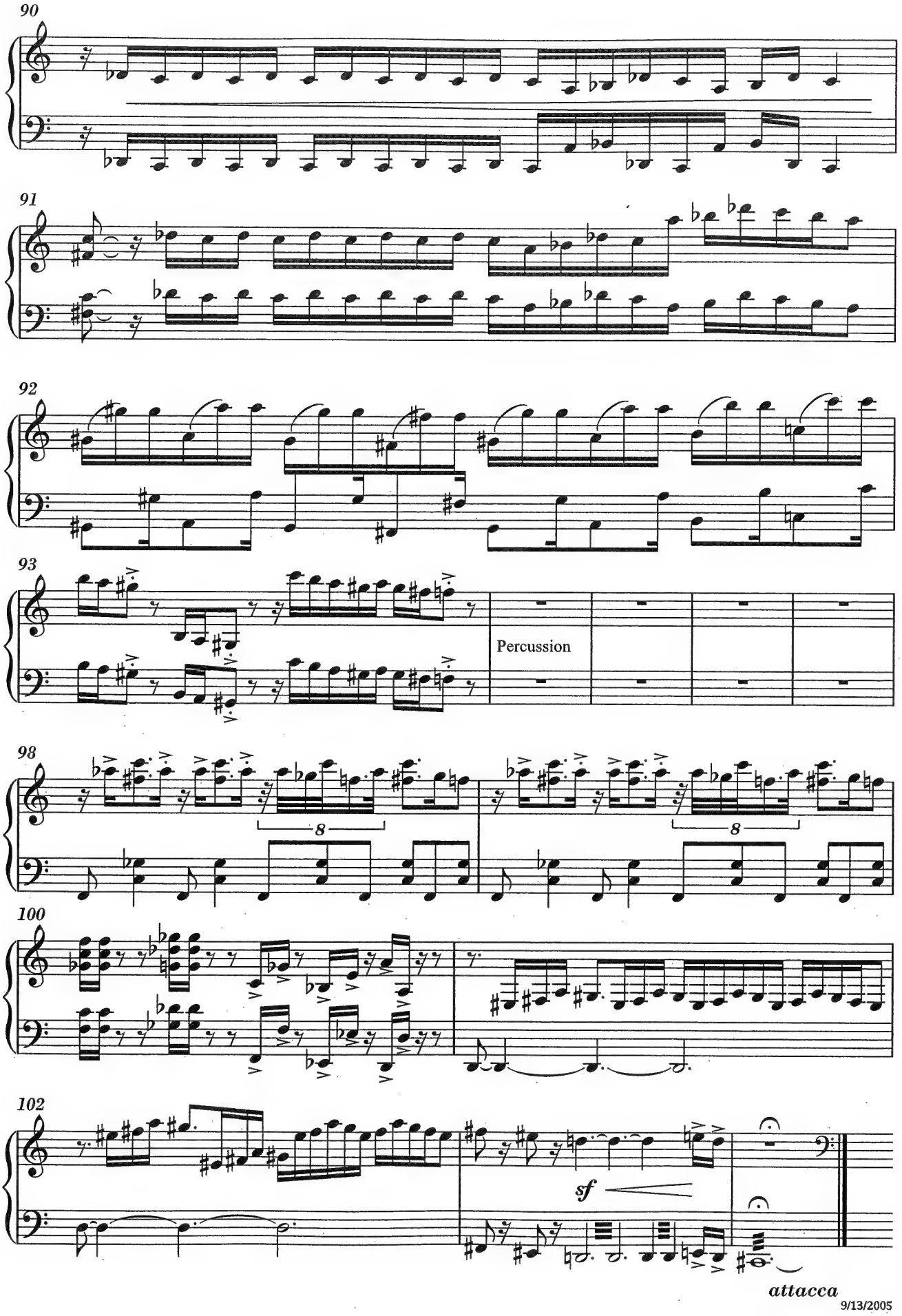

58
Mar.
- sa tu ri
Lorca
- qui a - - - - - - -
(tr)
tr
tr
tr
tr
5
tr
60
Mar.
tu ri - sa de du - raz no
Lorca
- qui a - quí
tr
tr
tr
62
Mar.
Lorca
tr
tr
tr
tr


63
Mar.
Lorca
me que
64
Mar.
Lorca
65
Mar.
Lorca
me que


66
Mar.
tu
Lorca
yo,
68
Mar.
no,
jo -
Lorca
con
mi can - to y
69
Mar.
- - ven
pu - ro
Lorca
con mi llan - to
5


71
Mar.
tu ri - sa de du -
Lorca
con mi can-to y con mi
73
Mar.
raz - no
Lorca
llan - to
75
Mar.
Lorca


77
tr
tr
79
♩ = 112
6
♩ = ♩.
12/8
80
12/8
81
83
Percussion
86
Percussion


90
91
92
93
Percussion
98
8
8
100
102
sf
attacca
9/13/2005

## 5. Arresto

*Lights fade up on the "onstage" area, upstage, where members of the chorus enact scenes from Lorca's arrest and persecution.*

Las Rosales (3 Women)

Ruiz Alonso

offstage * *f*

En - tre - guen -

Piano

5

*fast, free; ad lib.*

R.A.

lo!

6

*p*

L. R.

Pe - ro qué cri - men co - me - tió?

R.A.

(lo)

hi-zomah - dahi-zomah- da ño

10

L. R.

R.A.

co - su plu - ma co - so plu - ma que mu - choh o - que muchoh - o que muchoh

12

L. R.

qué cri - men

R.A.

*ad lib.*

o - troh mu - choh - o ___ troh co - suh ar - mah

*Upstage: Lorca hides in a room among the women of the Rosares family*

14

**Freely, colla voce**

*free, as in a dream*

Mar.

Cie - rro los o - jos ___ y

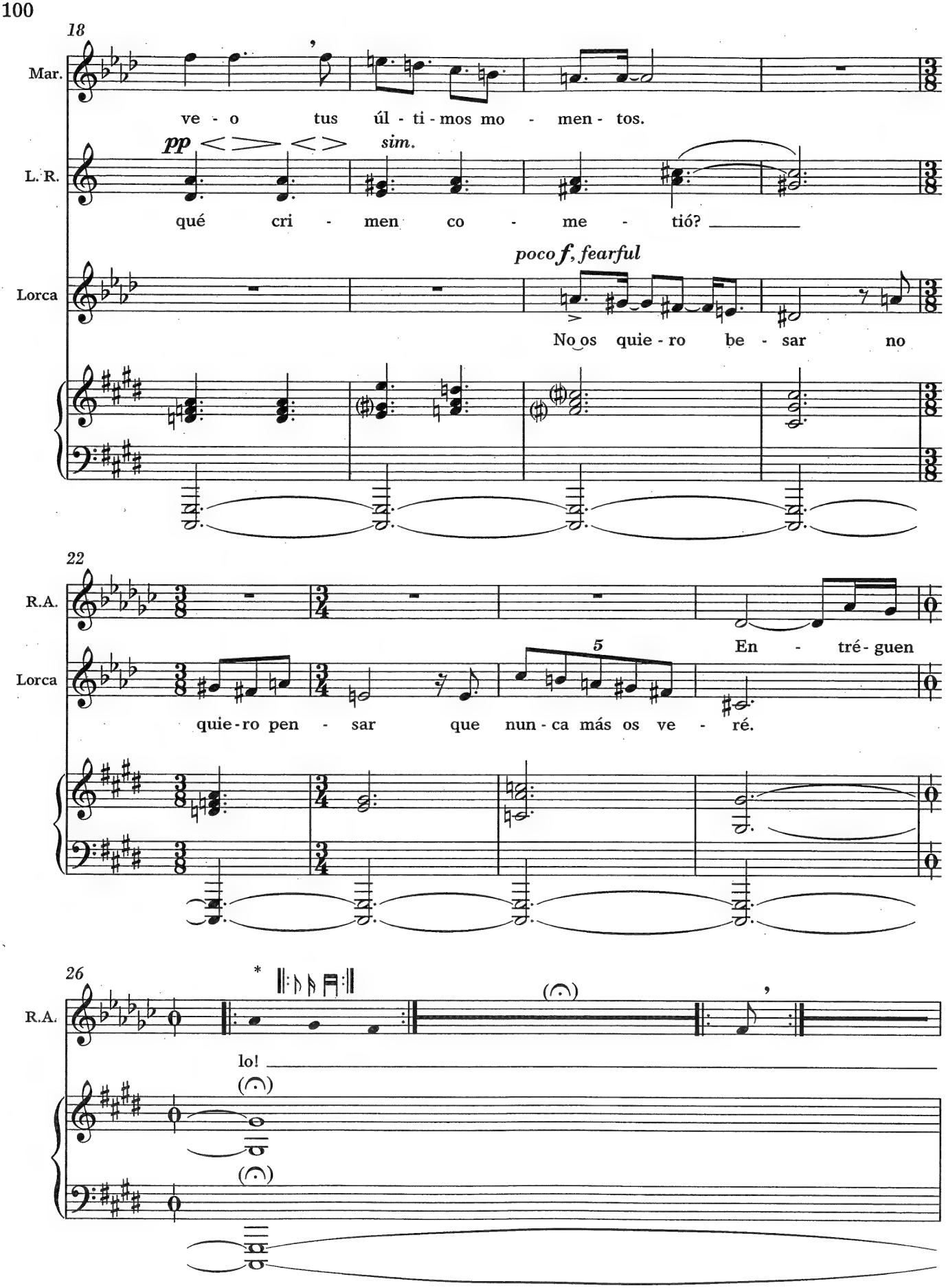
L. R.

co - me - tió?

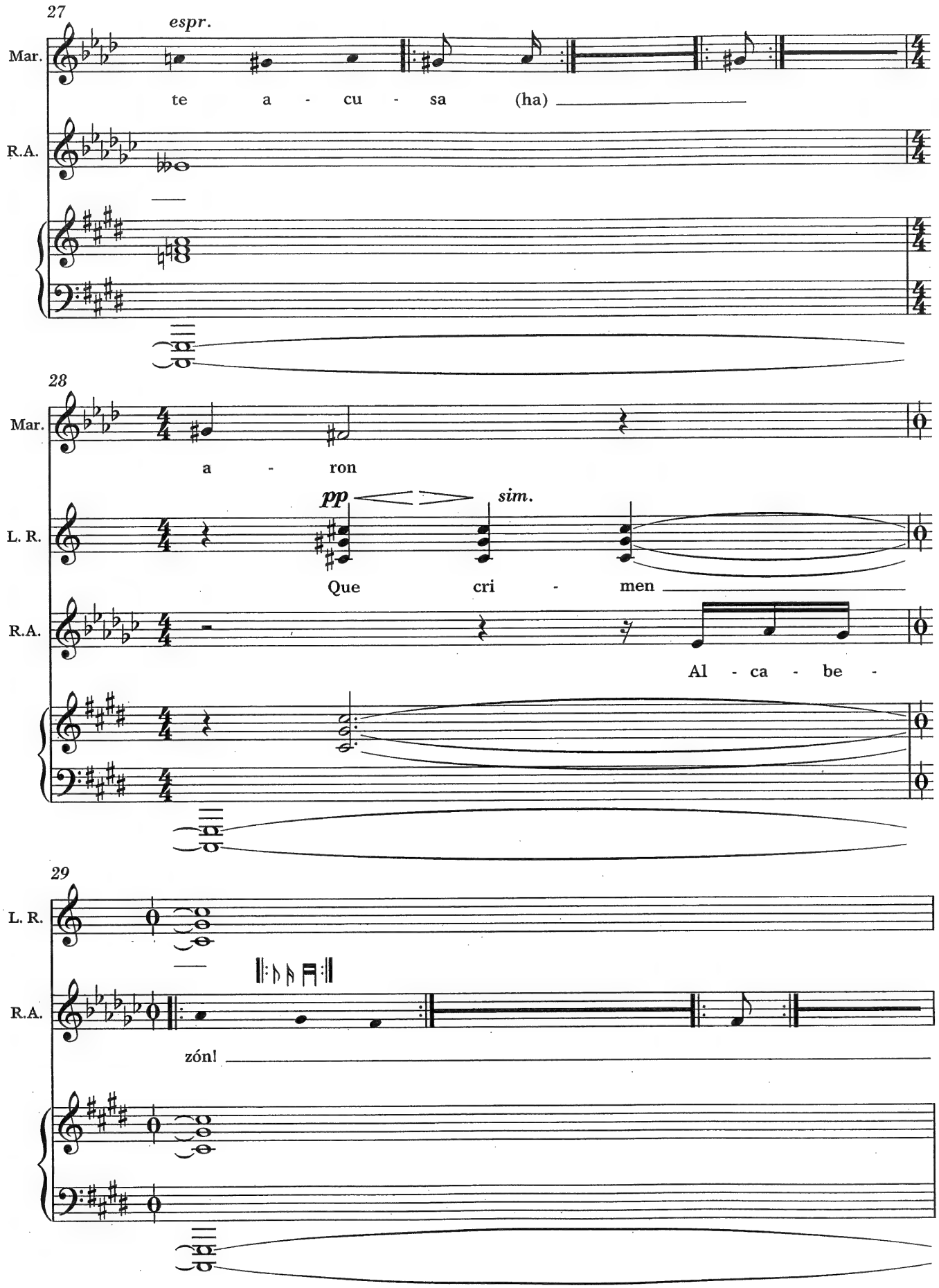
R.A.

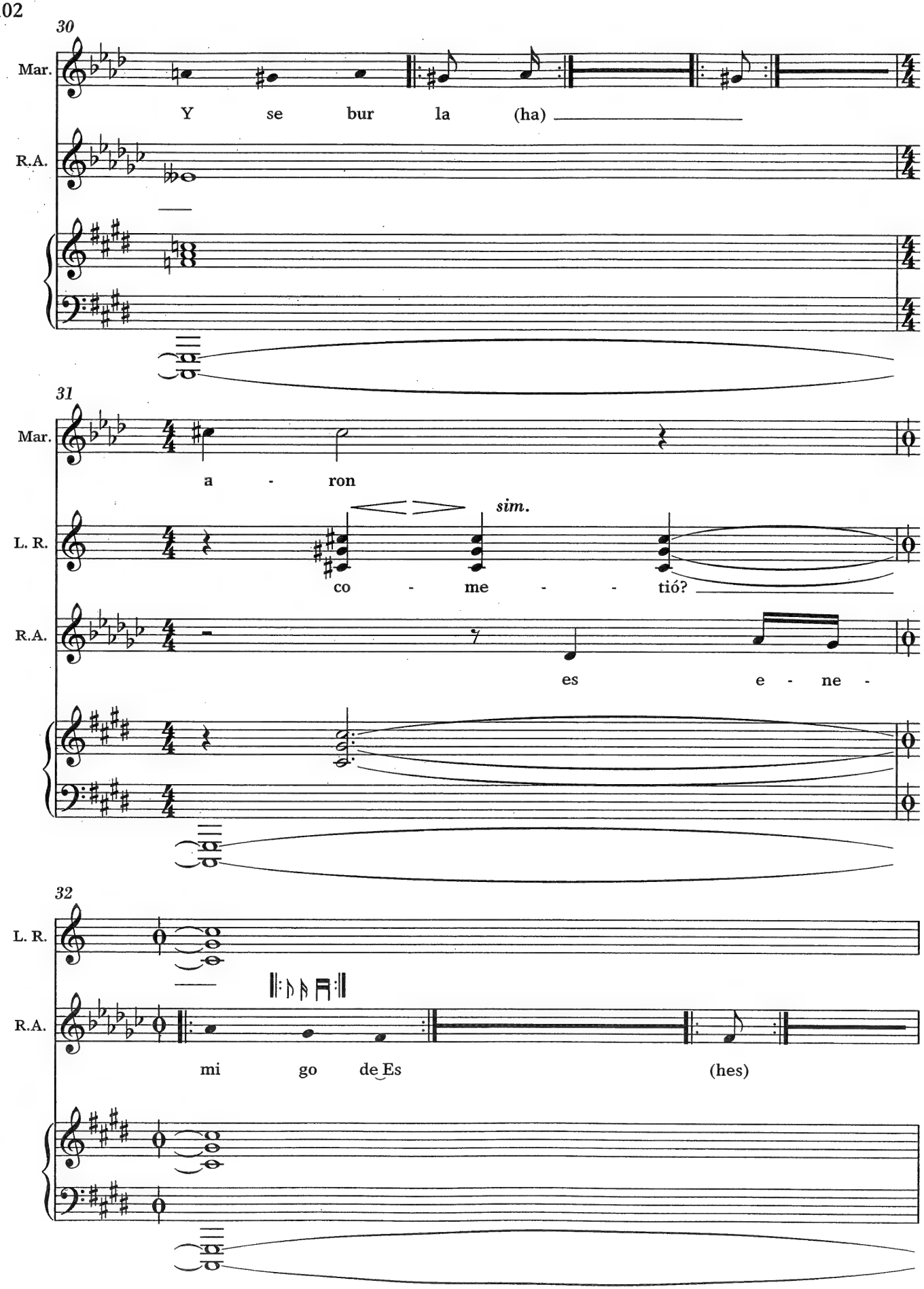
suh ar - - - mah.

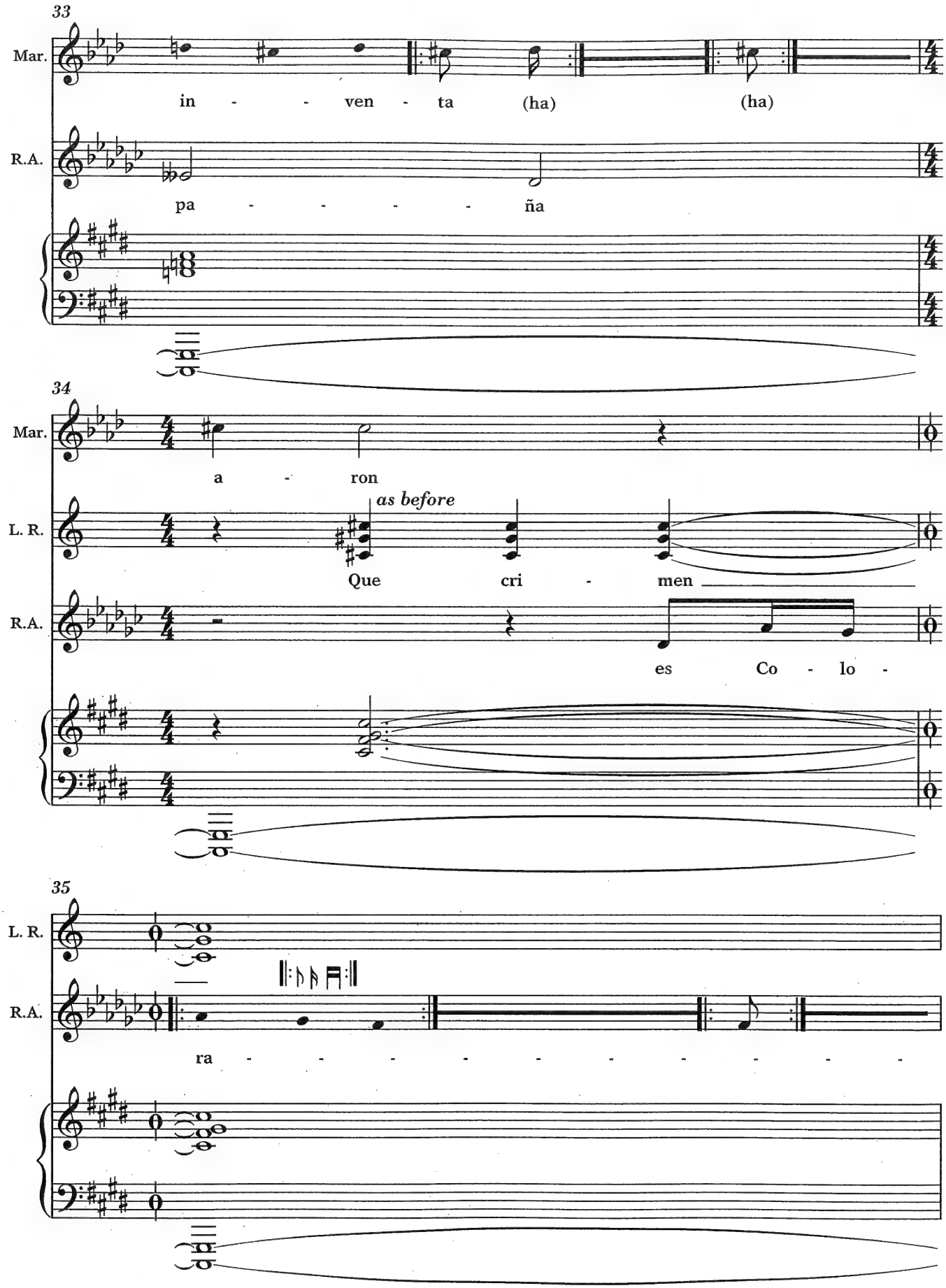
**Freely, colla voce**

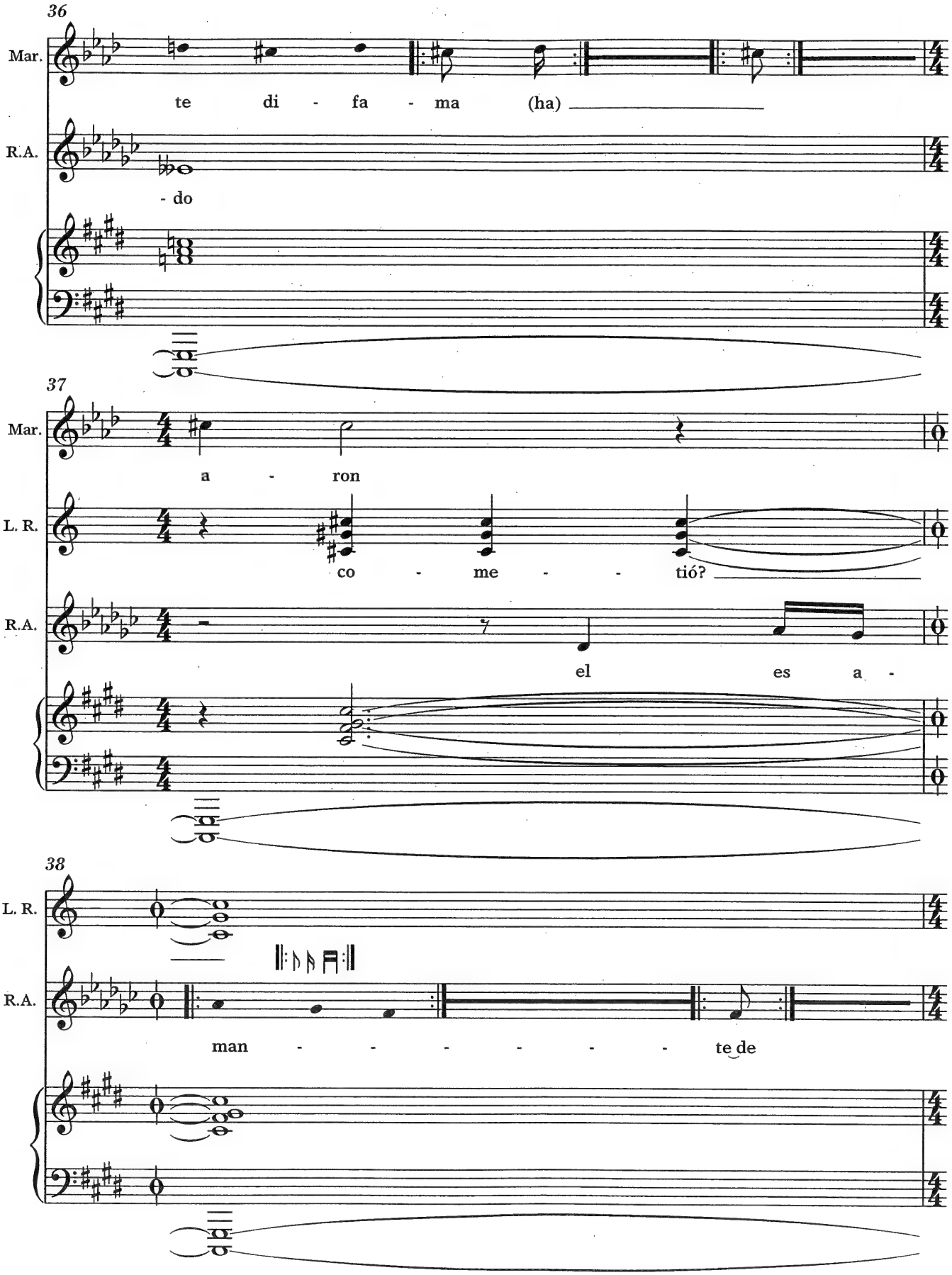


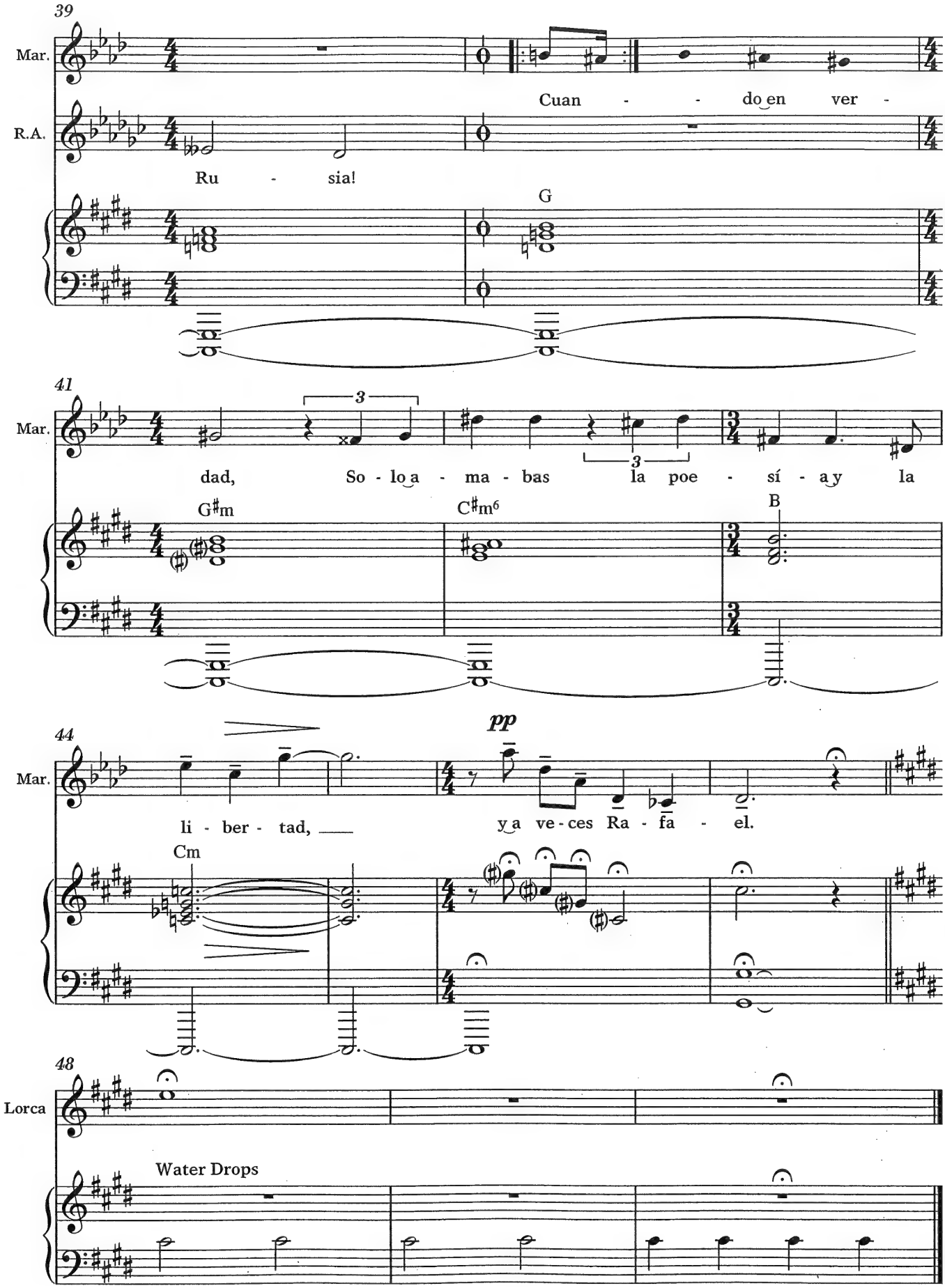

* using the indicated notes, freely apply the different rhythms.


27
espr.
Mar.
te a - cu - sa (ha)
R.A.
28
Mar.
a - ron
pp
sim.
L. R.
Que cri - men
R.A.
Al - ca - be -
29
L. R.
R.A.
zón!

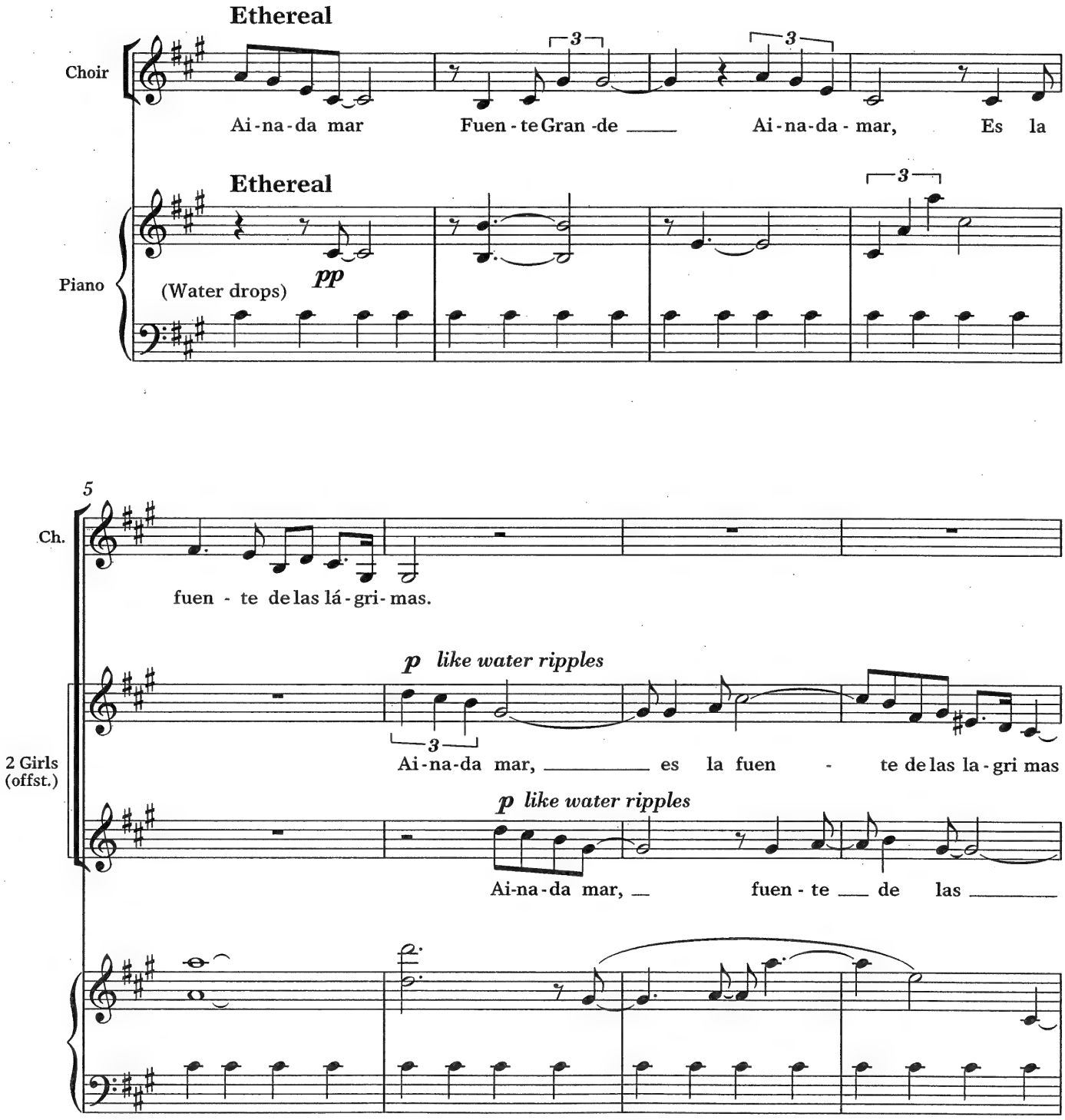

30
Mar.
Y se bur la (ha)
R.A.
31
Mar.
a - ron
sim.
L. R.
co - me - - tió?
R.A.
es e - ne -
32
L. R.
R.A.
mi go de Es (hes)

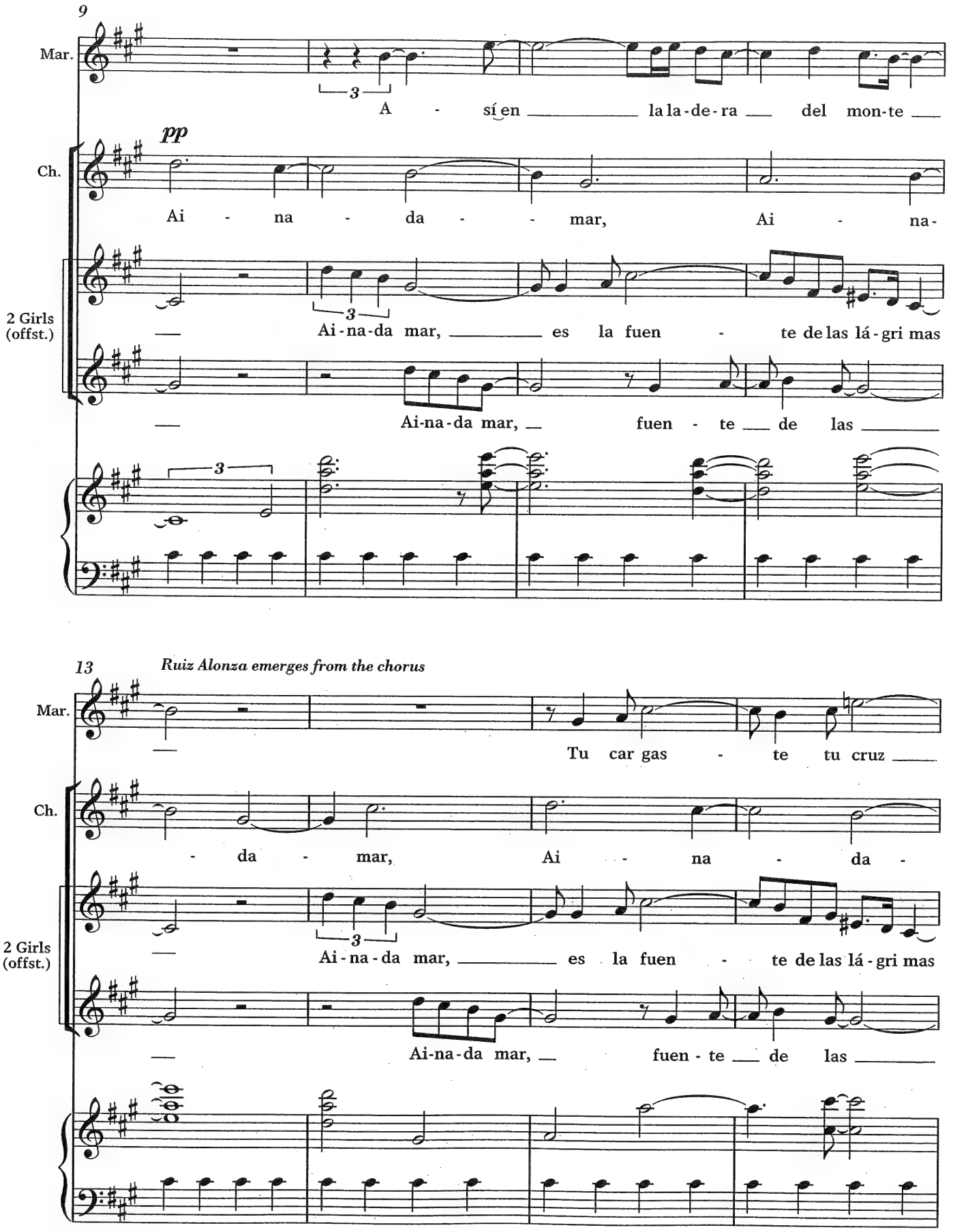

33
Mar.
in - - ven - ta (ha) (ha)
R.A.
pa - - - - - ña
34
Mar.
a - ron
as before
L. R.
Que cri - men
R.A.
es Co - lo -
35
L. R.
R.A.
ra - - - - - - - - -

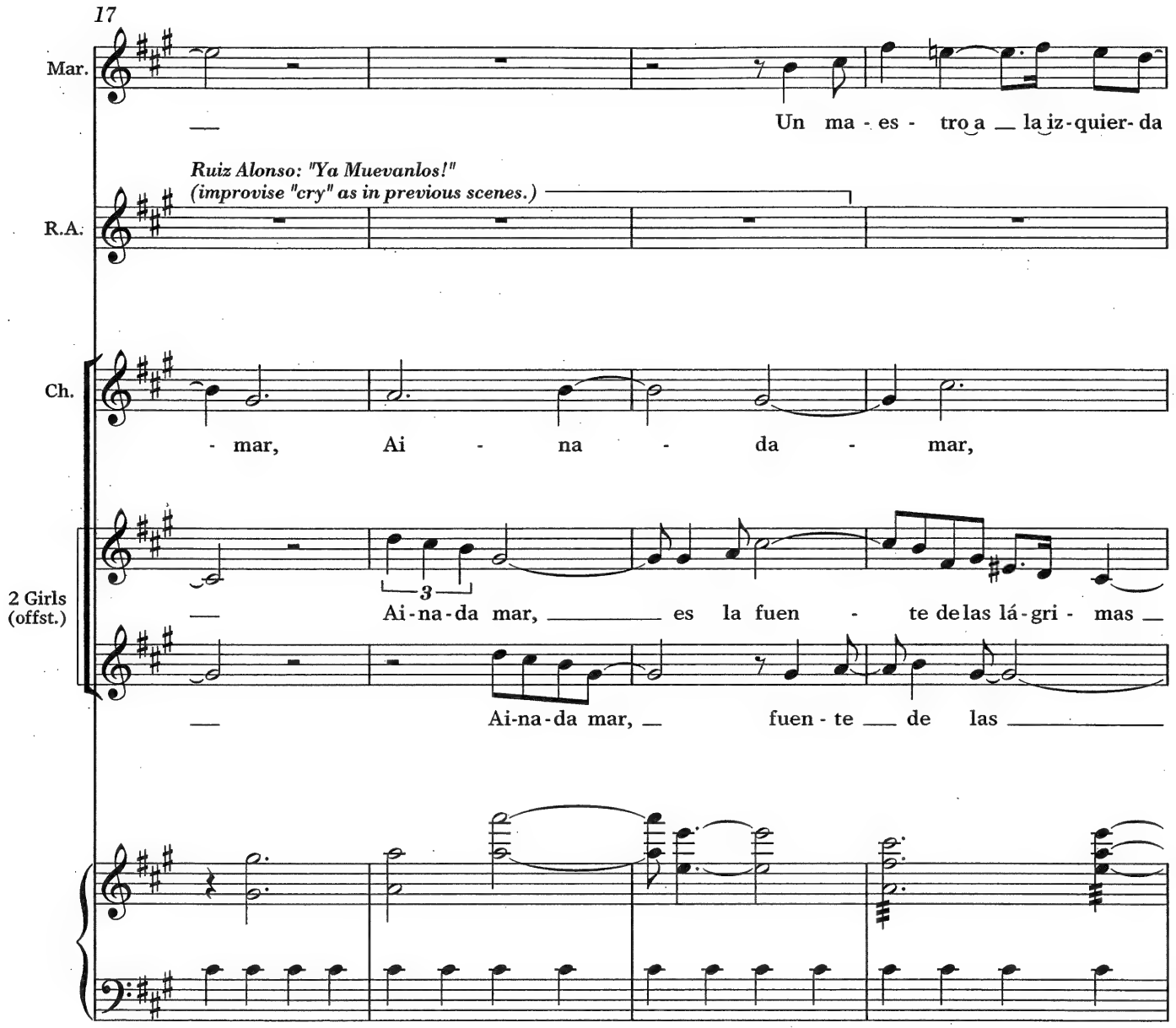

36
Mar.
te di - fa - ma (ha)
R.A.
- do
37
Mar.
a - ron
L. R.
co - me - - tió?
R.A.
el es a -
38
L. R.
R.A.
man - - - - - - te de

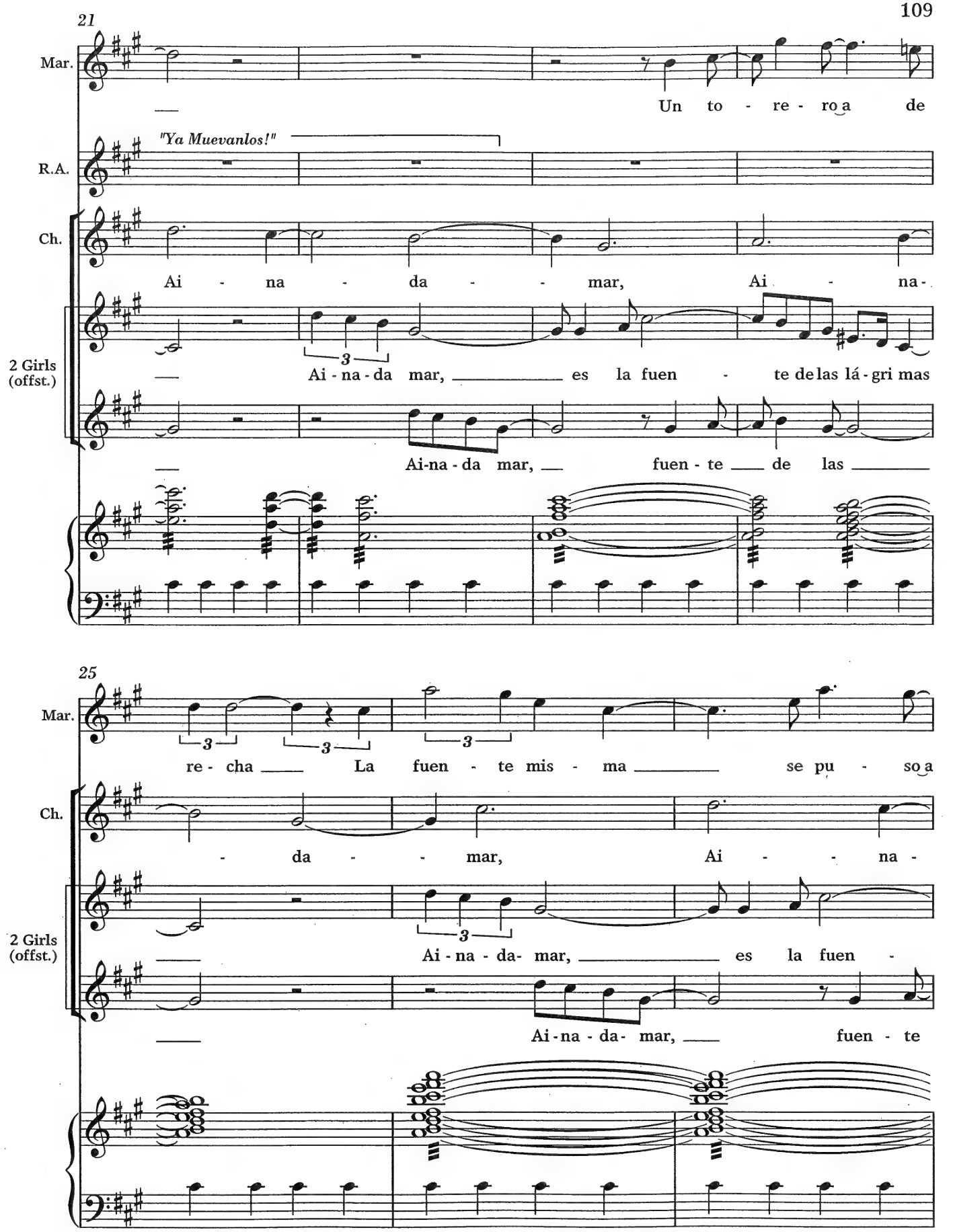

39
Mar.
Cuan - - do en ver -
R.A.
Ru - sia!
G
41
Mar.
dad, So - lo a - ma - bas la poe - sí - a y la
G♯m
C♯m6
B
44
Mar.
pp
li - ber - tad, ___
y a ve - ces Ra - fa - el.
Cm
48
Lorca
Water Drops

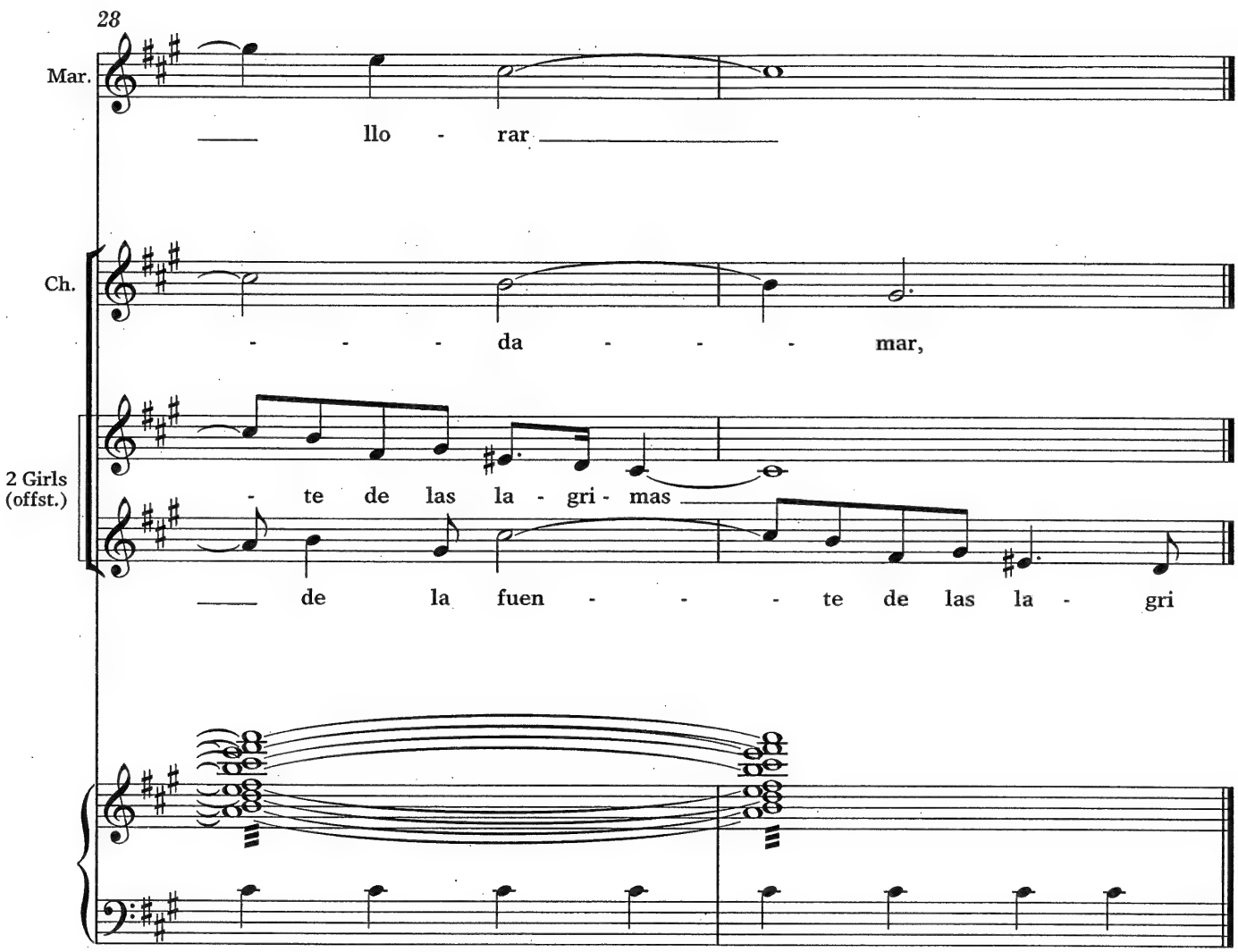
# 6. Ainadamar
## Es la Fuente de las Lágrimas




9
Mar.
A - sí en la la-de-ra del mon-te
pp
Ch.
Ai - na - da - mar, Ai - na-
2 Girls (offst.)
Ai-na-da mar, es la fuen - te de las lá-gri mas
Ai-na-da mar, fuen - te de las
13
Ruiz Alonza emerges from the chorus
Mar.
Tu car gas - te tu cruz
Ch.
- da - mar, Ai - na - da -
2 Girls (offst.)
Ai-na-da mar, es la fuen - te de las lá-gri mas
Ai-na-da mar, fuen - te de las

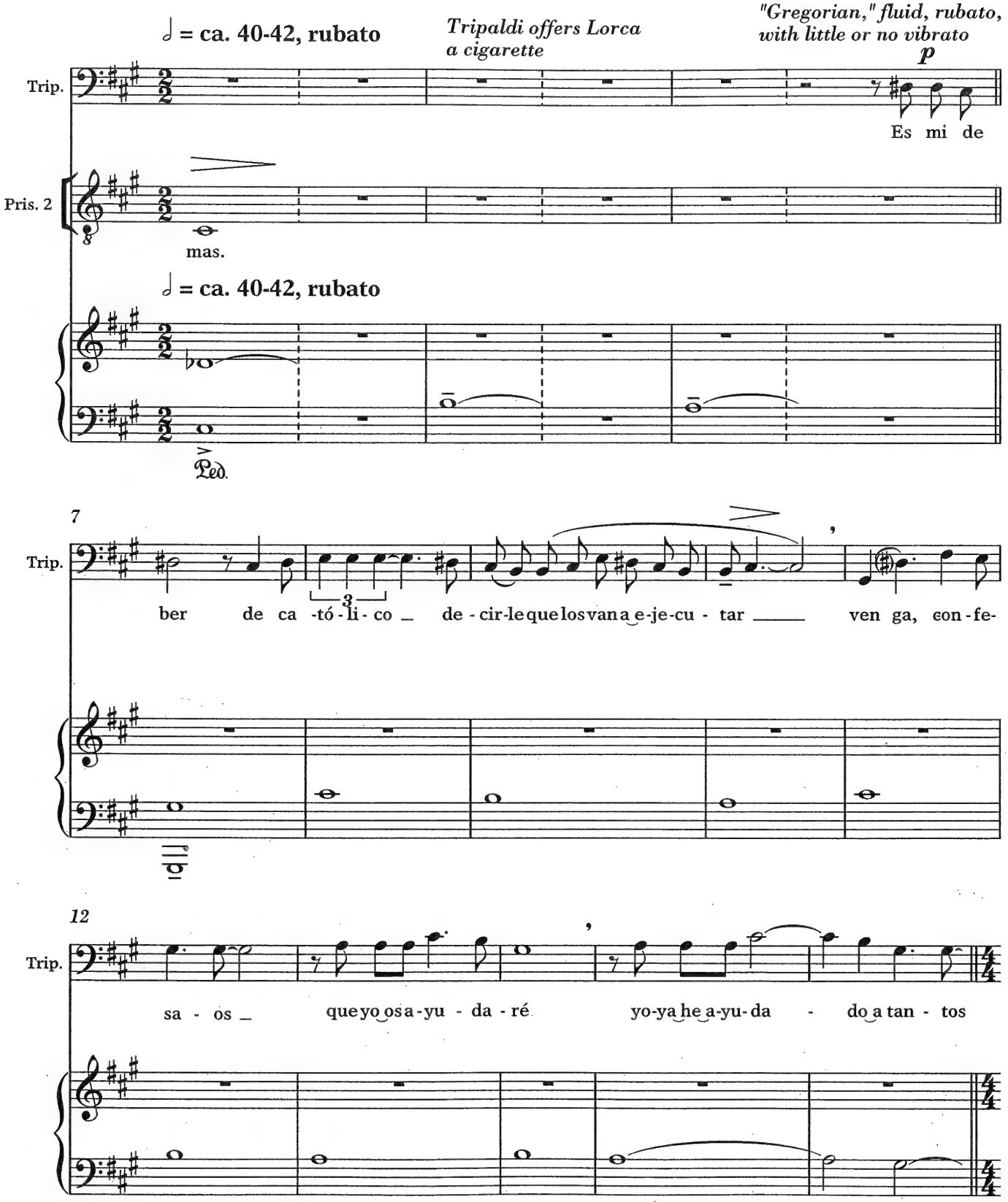

17
Mar.
Un ma - es - tro a la iz - quier - da
Ruiz Alonso: "Ya Muevanlos!"
(improvise "cry" as in previous scenes.)
R.A.
Ch.
- mar, Ai - na - da - mar,
2 Girls
(offst.)
3
Ai - na - da mar, es la fuen - te de las lá - gri - mas
Ai - na - da mar, fuen - te de las

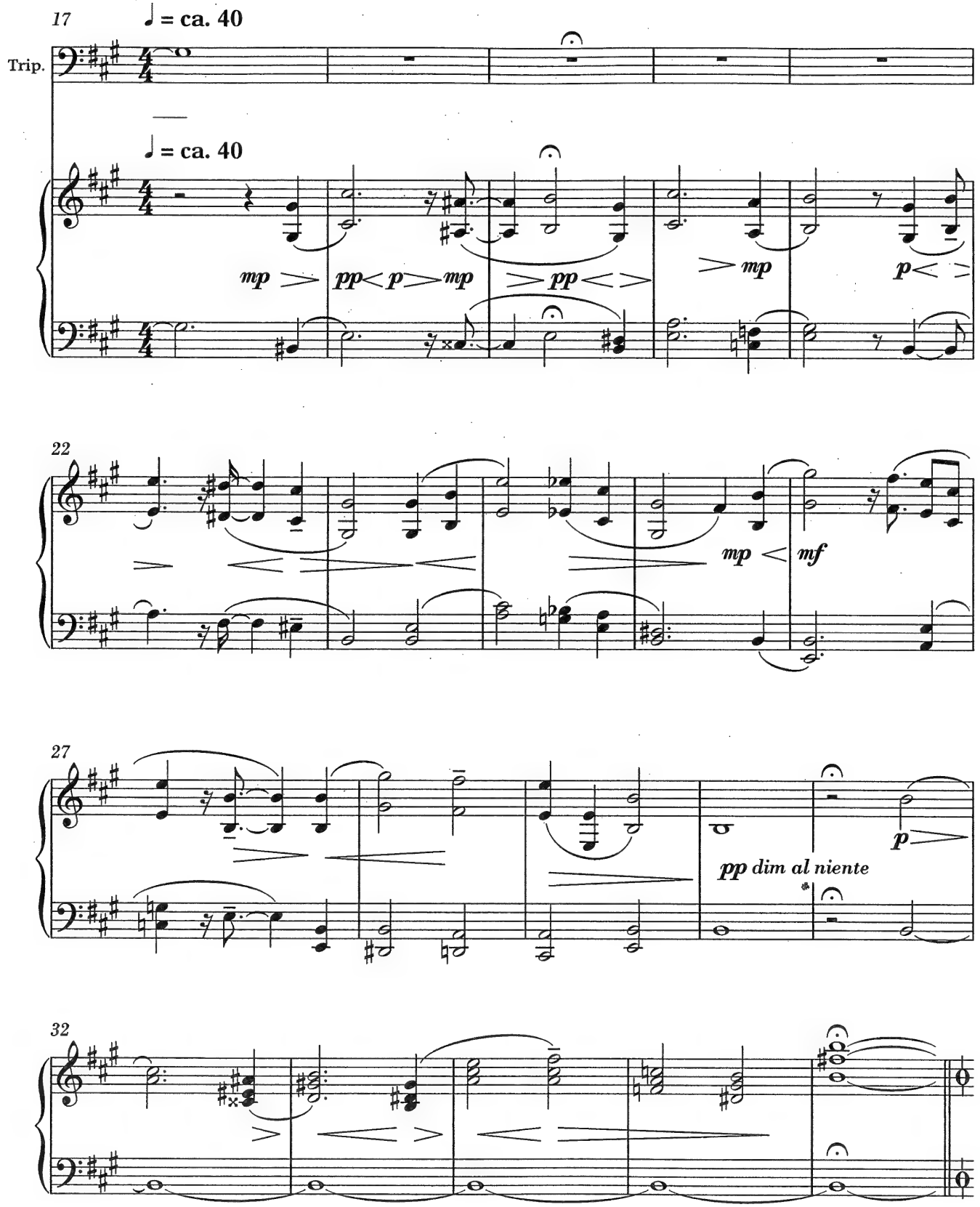

21
Mar.
Un to - re - ro a de
"Ya Muevanlos!"
R.A.
Ch.
Ai - na - da - - mar, Ai - na -
2 Girls (offst.)
Ai - na - da mar, es la fuen - te de las lá - gri mas
Ai-na - da mar, fuen - te de las
25
Mar.
re - cha La fuen - te mis - ma se pu - so a
Ch.
- da - - mar, Ai - - na -
2 Girls (offst.)
Ai - na - da- mar, es la fuen -
Ai - na - da- mar, fuen - te


28
Mar.
llo - rar
Ch.
- - - da - - - mar,
2 Girls (offst.)
- te de las la - gri - mas
de la fuen - - - te de las la - gri

*attacca*

# 7. Confesión


♩ = ca. 40-42, rubato
Tripaldi offers Lorca a cigarette
"Gregorian," fluid, rubato, with little or no vibrato
p
Trip.
Es mi de
Pris. 2
mas.
♩ = ca. 40-42, rubato
Ped.
7
Trip.
ber de ca -tó - li - co de - cir-le que los van a e-je-cu - tar ven ga, con - fe-
3
12
Trip.
sa - os que yo os a-yu - da - ré yo-ya he a-yu-da - do a tan - tos


17
♩ = ca. 40
Trip.
♩ = ca. 40
mp
pp
p
mp
pp
mp
p
22
mp
mf
27
pp dim al niente
p
32

## Free, Suspended, senza misura (ca. 15 seconds)

37

Prerecorded Voices sing, accompanied by Guitar and maracas

gradually add D♯, C♯, B, A

*pp* *sempre*

Strings and marimba are processed by laptop: filter modulates the "wash" of the drone until the fade out, when children voices appear

♩ = ca. 63, fluid

41

*Praying, as a litany*

Lorca: Pa- dre per do-na me aun que yo no he he-cho na - da

*corrects Lorca, gently (is Tripaldi's own confession as well)*

Trip.: Pa - dre Pa-dre per-do-na

45

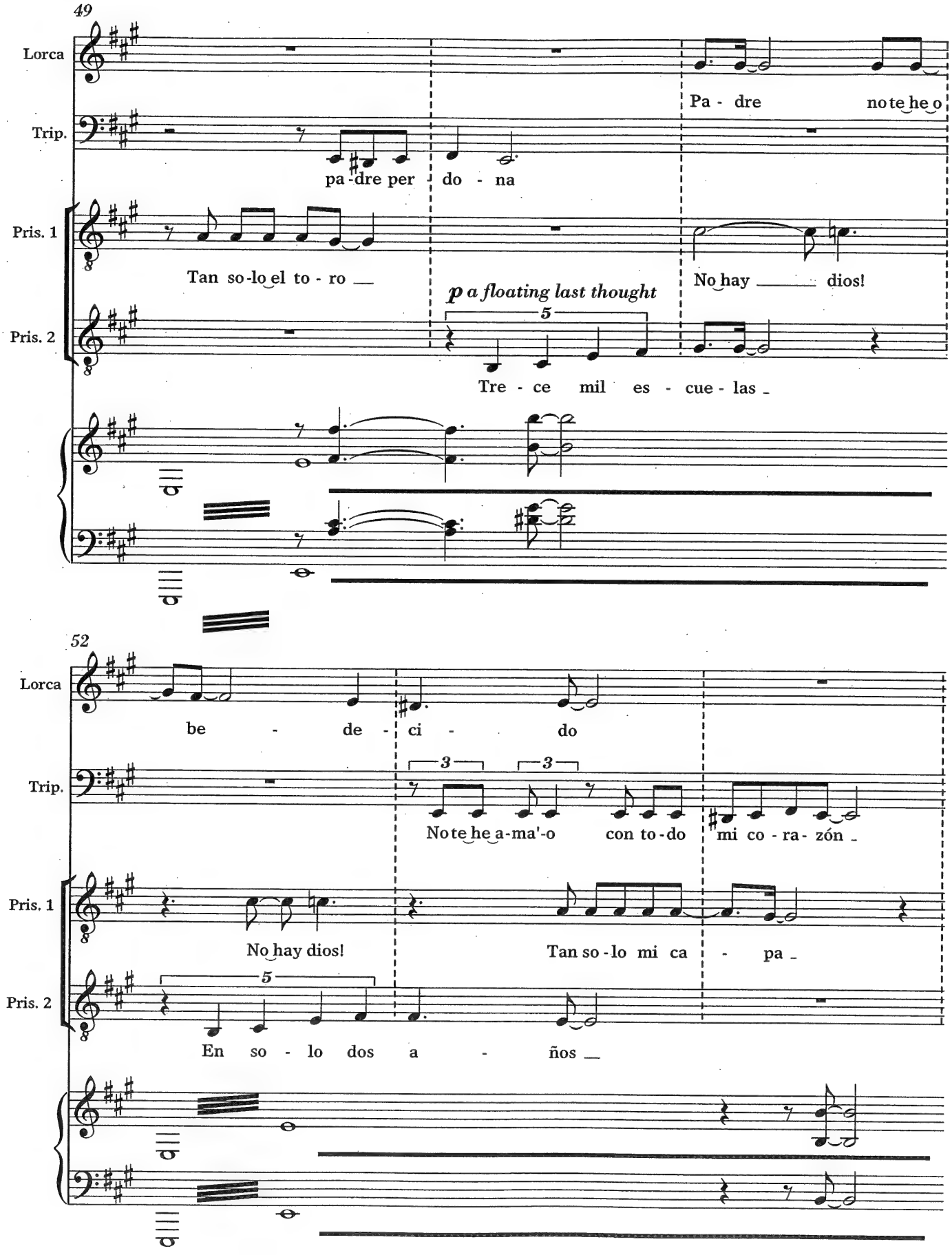
Lorca: Pa - dre, per do-na-me por - que he pe ca - do

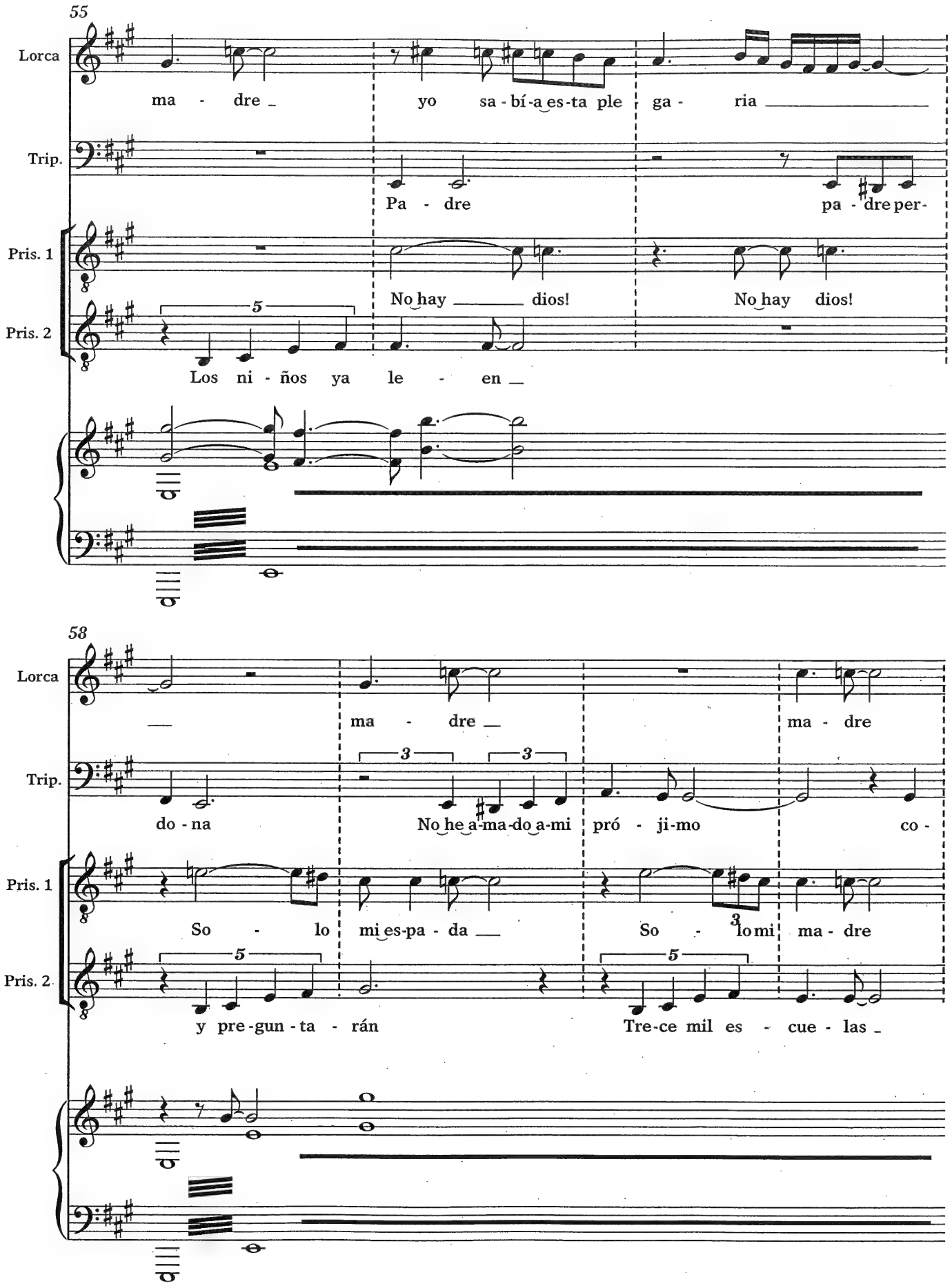
Trip.: me Pa - dre

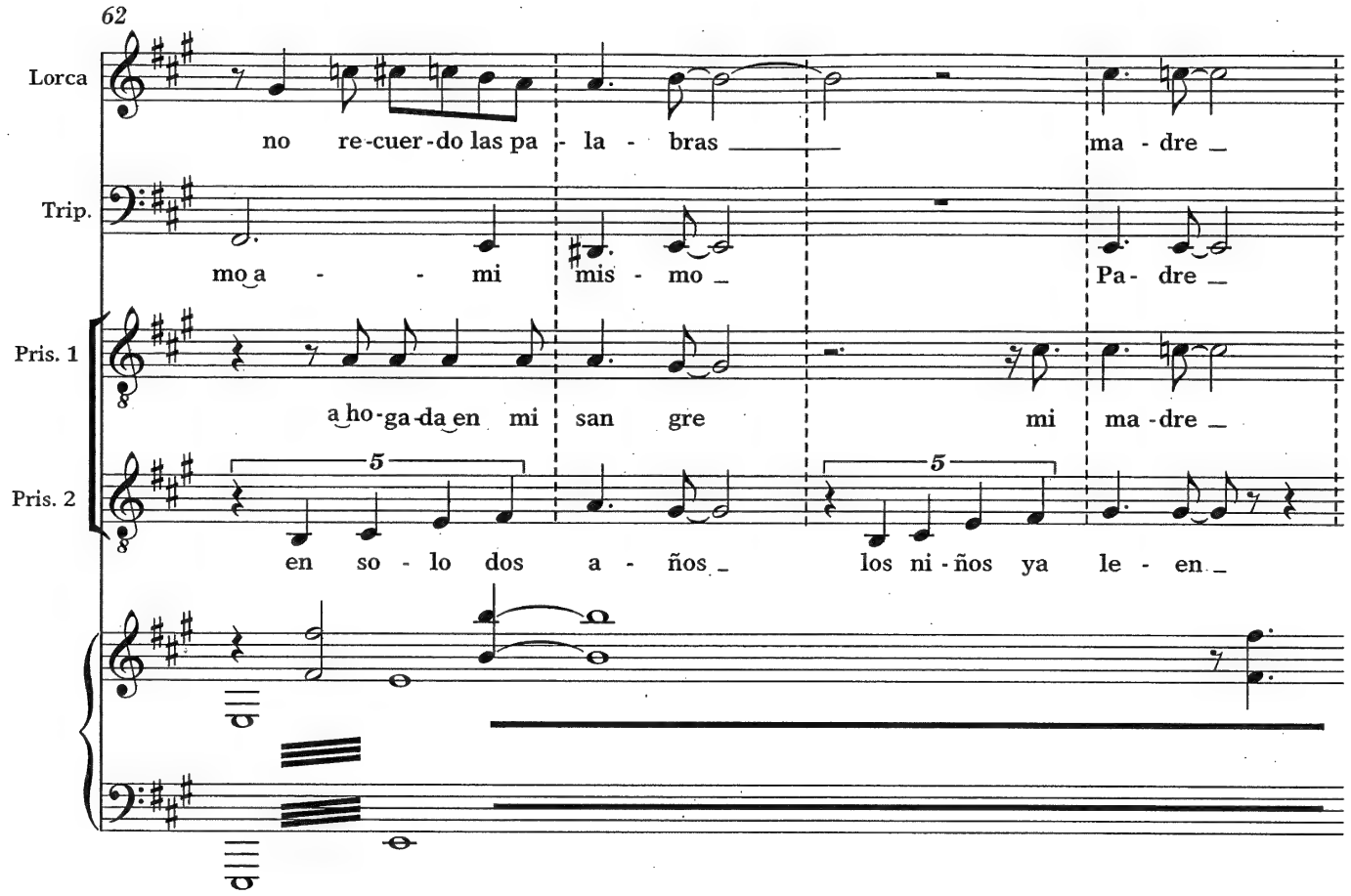
*mezza voce: choking with rage*

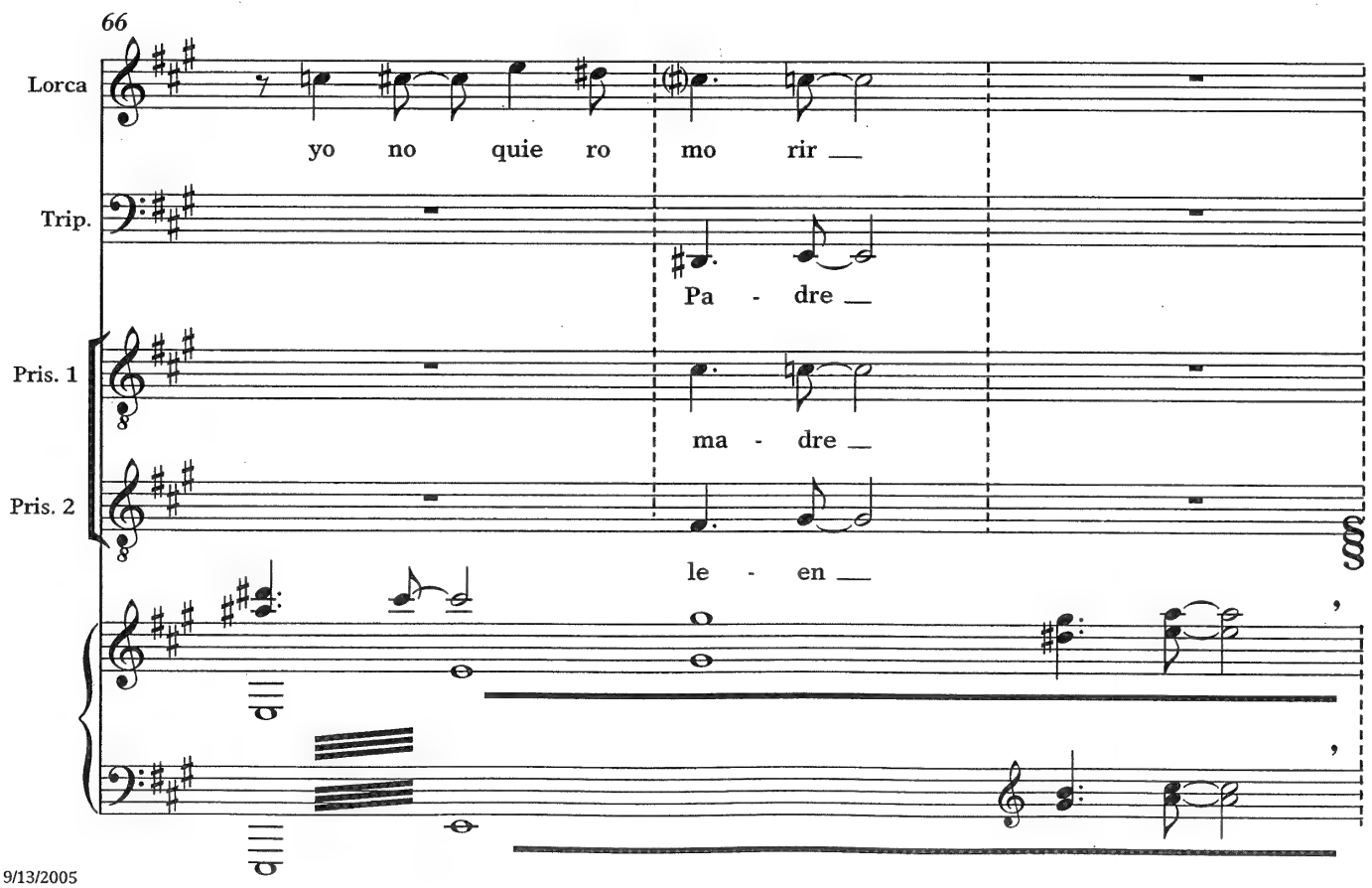
Pris. 1: No hay ___ dios!

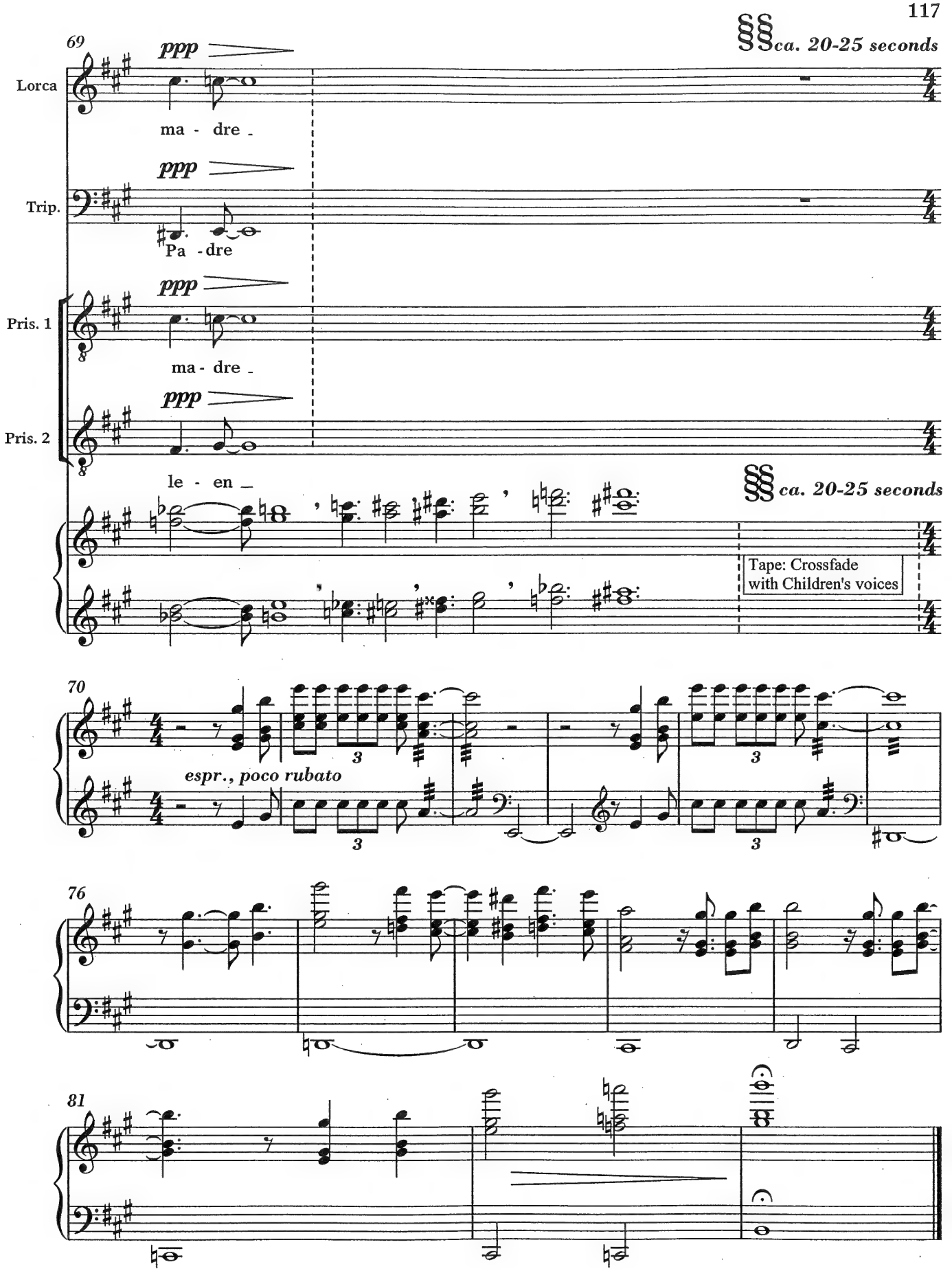
MM. 48-54 are played 3 times:
1st time: Only Bullfighter sings (Lorca and Tripaldi sing bar 48)
2nd Time: Only bullfighter and Teacher (Lorca and Tripaldi Tacet m. 48)
3rd Time: as written (Lorca Tacet m. 48)


49
Lorca
Trip.
Pris. 1
Pris. 2
Pa - dre no te he o
pa - dre per do - na
Tan so - lo el to - ro
No hay dios!
p a floating last thought
5
Tre - ce mil es - cue - las
52
Lorca
Trip.
Pris. 1
Pris. 2
be - de - ci - do
3
3
No te he a-ma'-o con to-do mi co - ra - zón
No hay dios!
Tan so - lo mi ca - pa
5
En so - lo dos a - ños

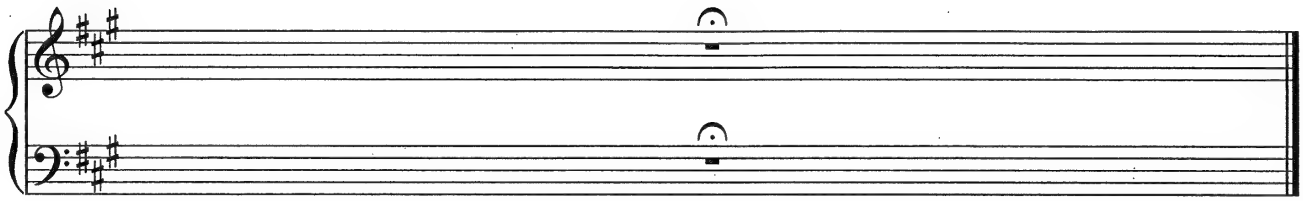

55
Lorca
ma - dre
yo sa - bí - a es - ta ple ga - ria
Trip.
Pa - dre
pa - dre per -
Pris. 1
No hay dios!
No hay dios!
Pris. 2
Los ni - ños ya le - en
58
Lorca
ma - dre
ma - dre
Trip.
do - na
No he a - ma - do a - mi pró - ji - mo
co -
Pris. 1
So - lo mi es - pa - da
So - lo mi ma - dre
Pris. 2
y pre - gun - ta - rán
Tre - ce mil es - cue - las


62
Lorca
no re-cuer-do las pa - la - bras ma - dre
Trip.
mo a - - mi mis - mo Pa- dre
Pris. 1
a ho-ga-da en mi san gre mi ma-dre
Pris. 2
5
5
en so - lo dos a - ños los ni-ños ya le - en


66
Lorca
yo no quie ro mo rir
Trip.
Pa - dre
Pris. 1
ma - dre
Pris. 2
le - en


69
ppp
Lorca
ma - dre _
ppp
Trip.
Pa - dre
ppp
Pris. 1
ma - dre _
ppp
Pris. 2
le - en _
§§§ ca. 20-25 seconds
§§§ ca. 20-25 seconds
Tape: Crossfade
with Children's voices
70
espr., poco rubato
3
3
3
76
81

## Gunshot Interlude
ca. 1'30"



# III. MARGARITA

## 1. Balada

**Fatal**

*f, like a dirge in open air, holding all phrase endings without dim.*

6 Girls: Ay, que dí - a tan tris te en Gra - na - øeü que alah

Piano: *sfz* *sfz*

5

*concerned, seeing Margarita very pale*

Nuria: Mar-ga - ri - ta...

6 Girls: pie - dra ha-cí - a llo - raøü Al ver que Ma - ria - ni - ta se

*sfz* *sfz*

9

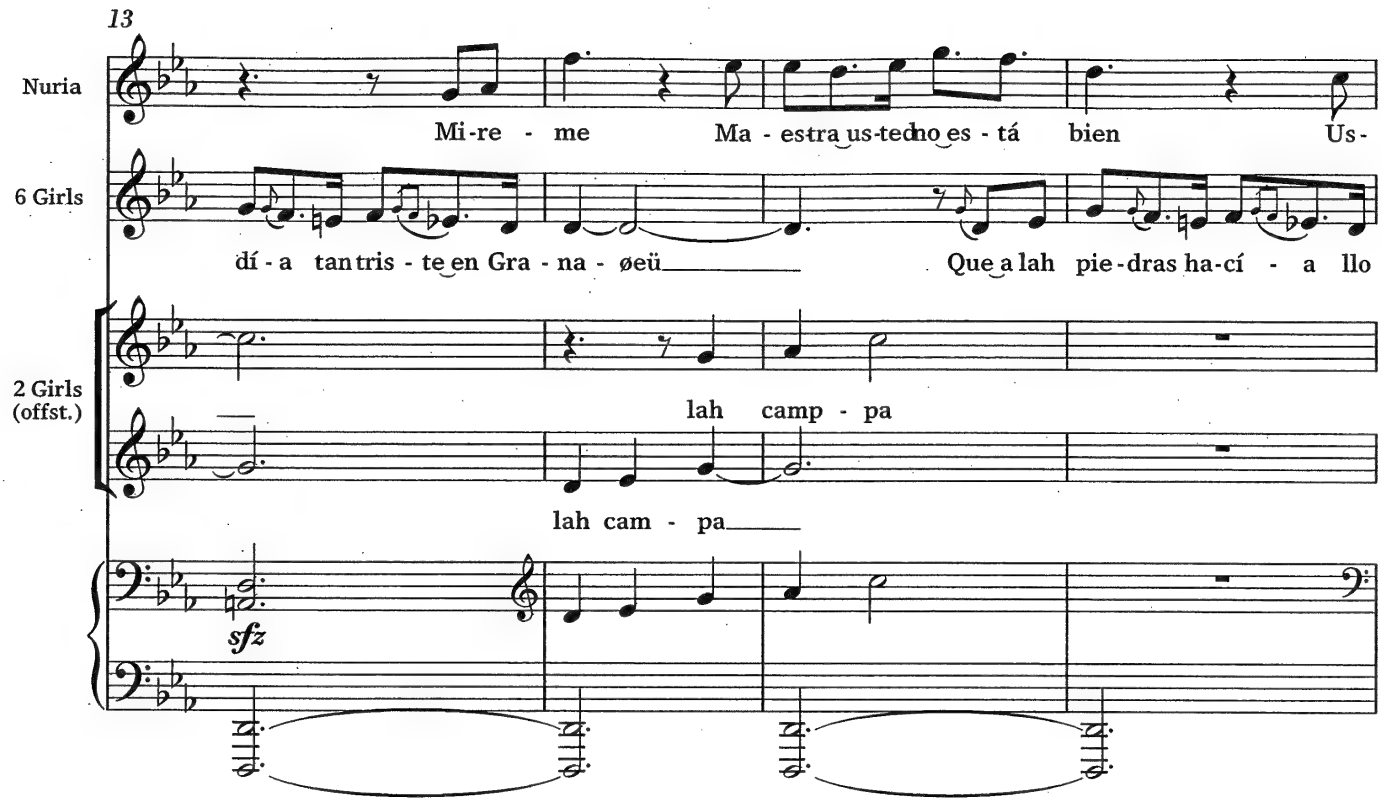
Nuria: Mar-ga - ri - ta...

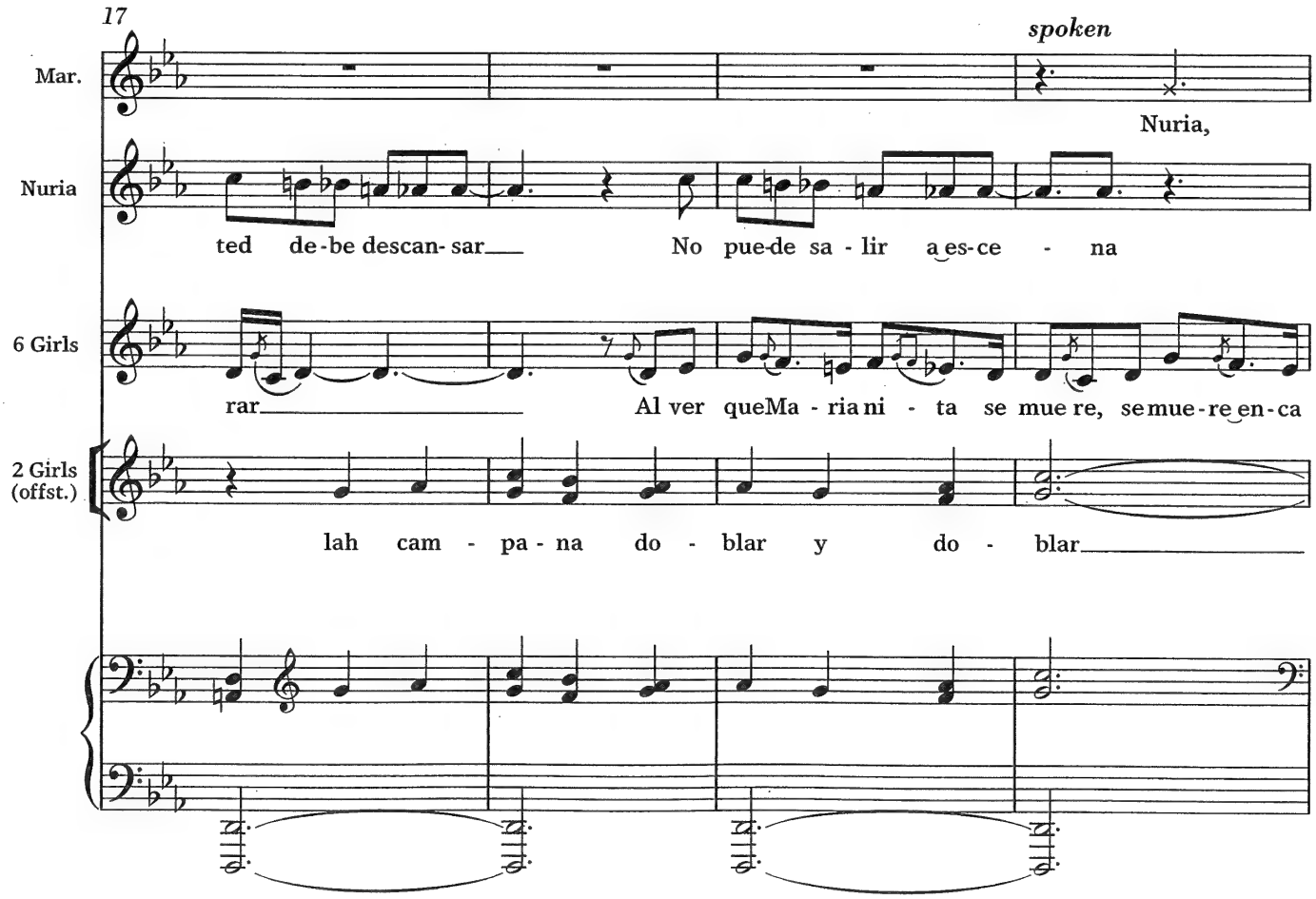
6 Girls: mue - re, se mue - re en ca - dal - so porno de-cla - rar. Ay, que

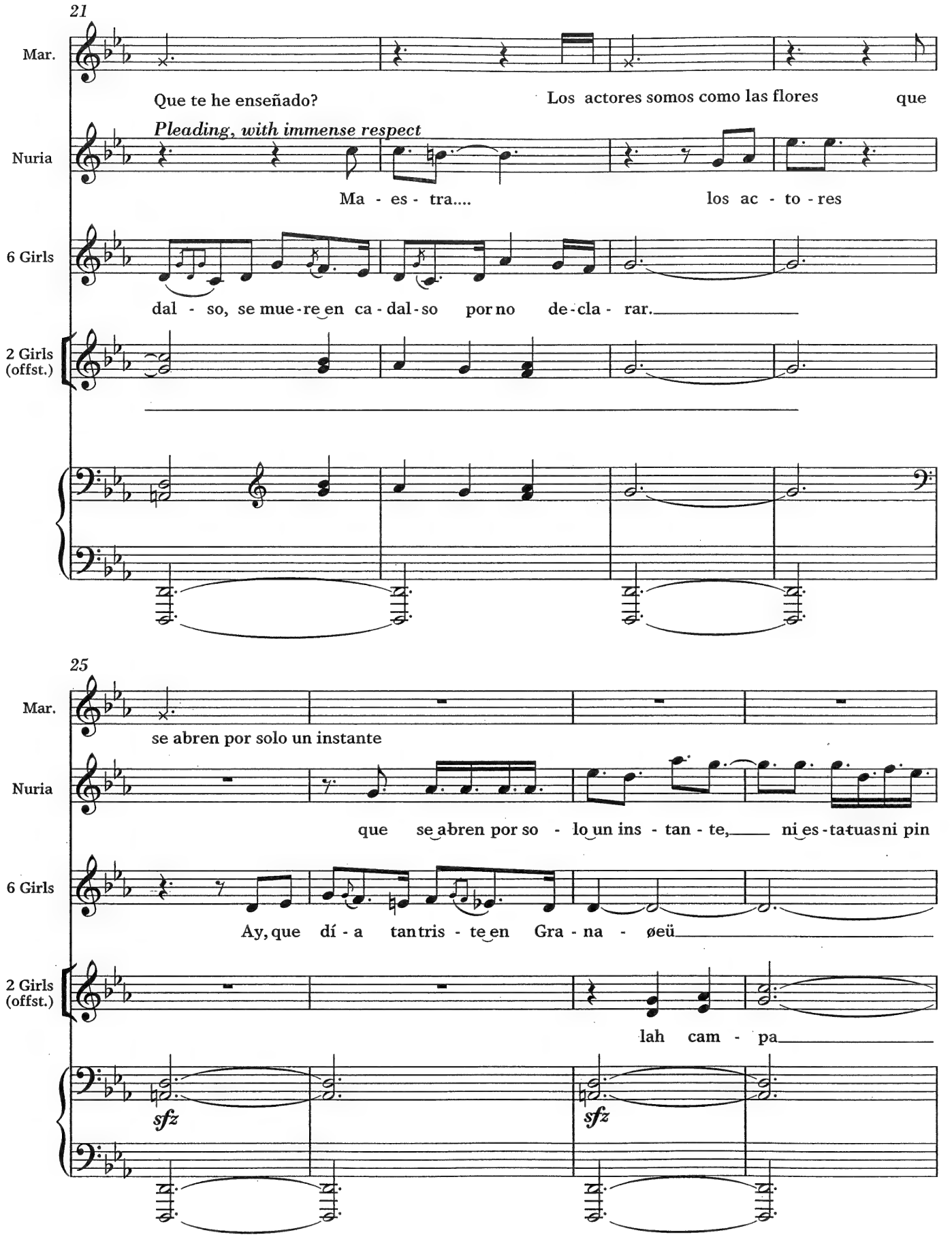
*(processed, as "echo")*

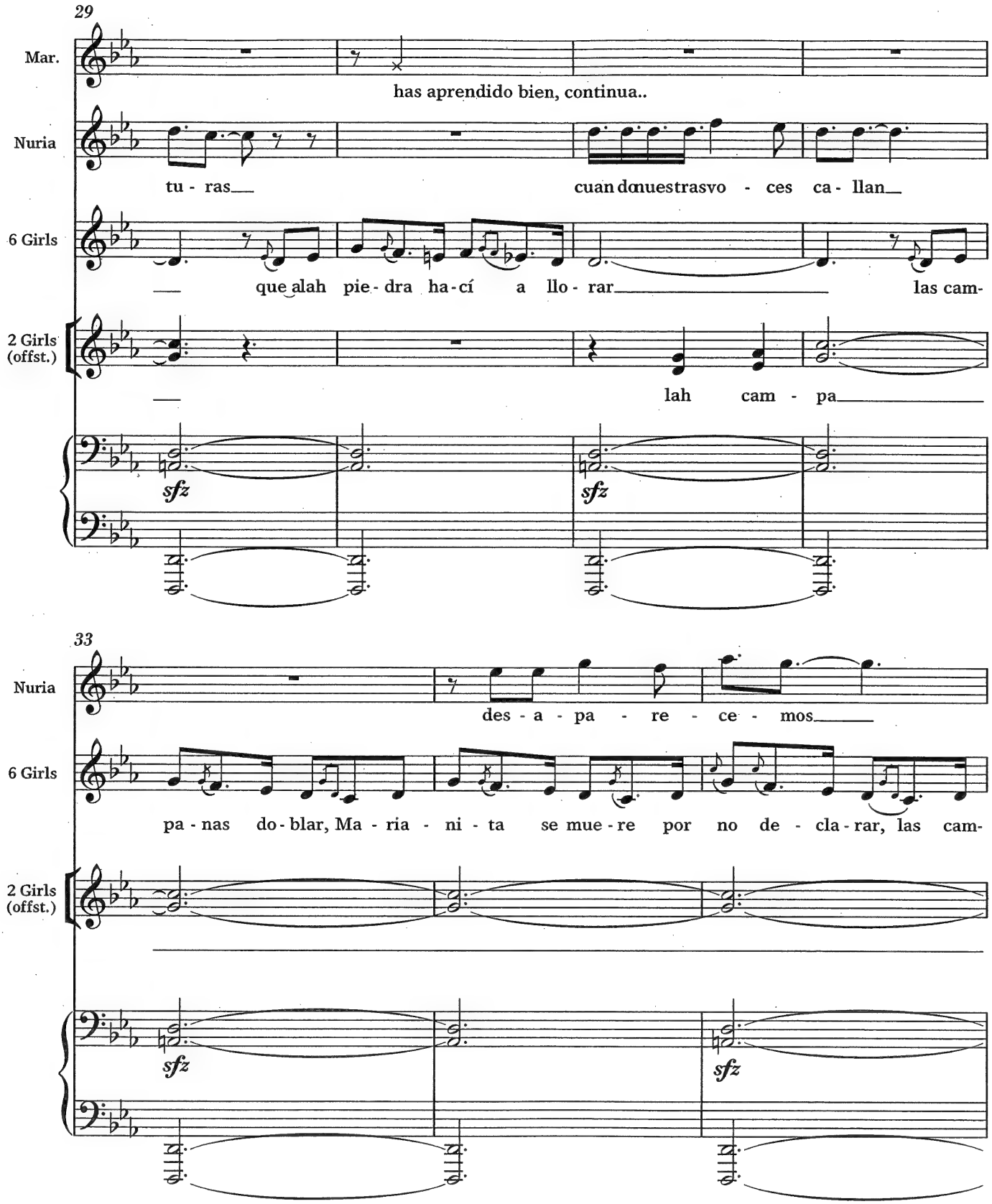
2 Girls (offst.): lah cam - pa - na

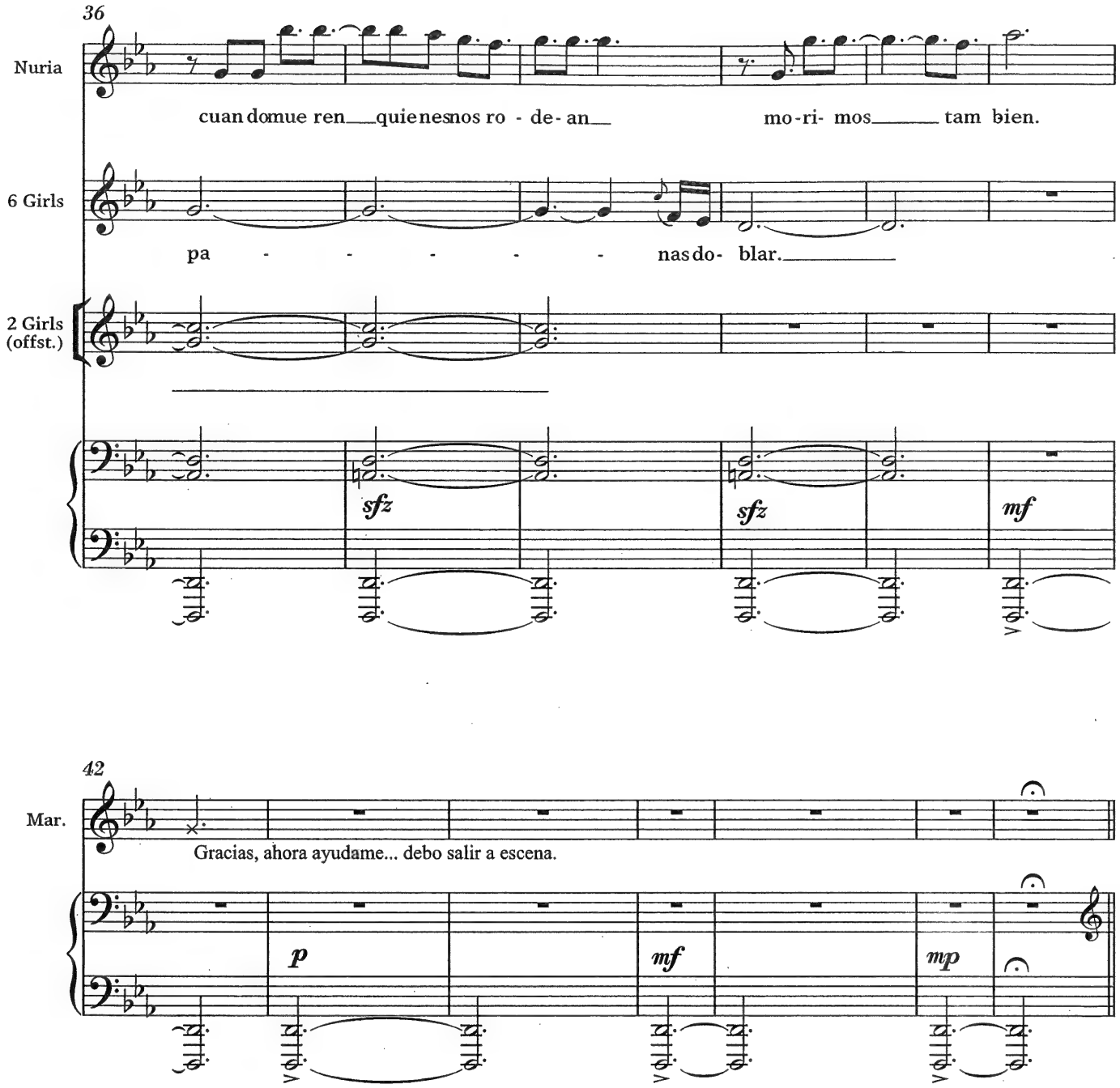
*sfz*


13
Nuria
Mi-re - me Ma - estra us-tedno es - tá bien Us-
6 Girls
dí - a tantris - te en Gra - na - øeü Que a lah pie-dras ha-cí - a llo
2 Girls (offst.)
lah camp - pa
lah cam - pa
sfz


17
Mar.
spoken
Nuria,
Nuria
ted de-be descan-sar No pue-de sa - lir a es-ce - na
6 Girls
rar Al ver queMa - ria ni - ta se mue re, se mue-re en-ca
2 Girls (offst.)
lah cam - pa - na do - blar y do - blar

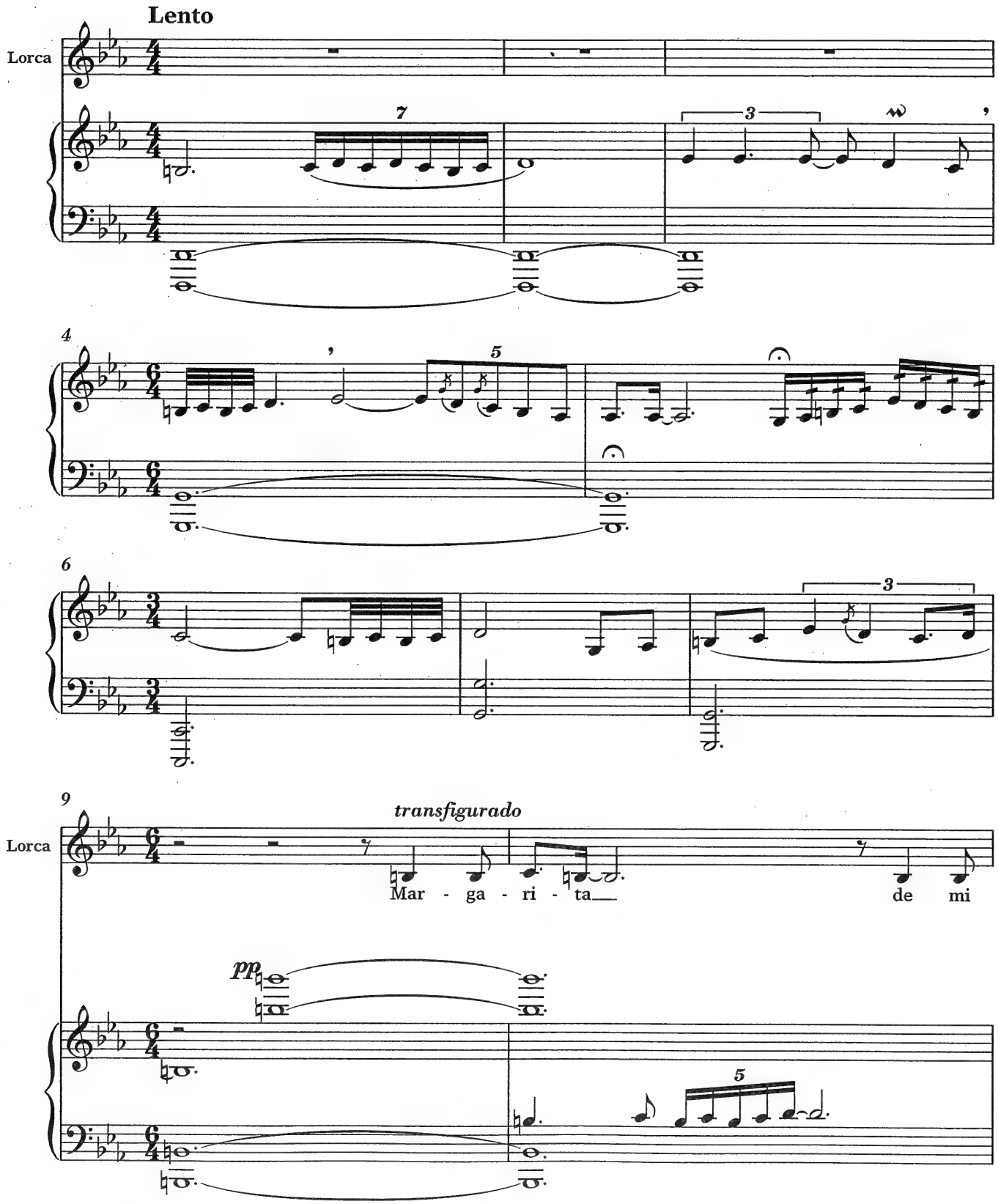

21
Mar.
Que te he enseñado?
Los actores somos como las flores que
Pleading, with immense respect
Nuria
Ma - es - tra....
los ac - to - res
6 Girls
dal - so, se mue-re en ca-dal-so por no de-cla - rar.
2 Girls (offst.)
25
Mar.
se abren por solo un instante
Nuria
que se abren por so - lo un ins - tan - te, ni es-ta-tuas ni pin
6 Girls
Ay, que dí - a tan tris - te en Gra - na - øeü
2 Girls (offst.)
lah cam - pa
sfz
sfz

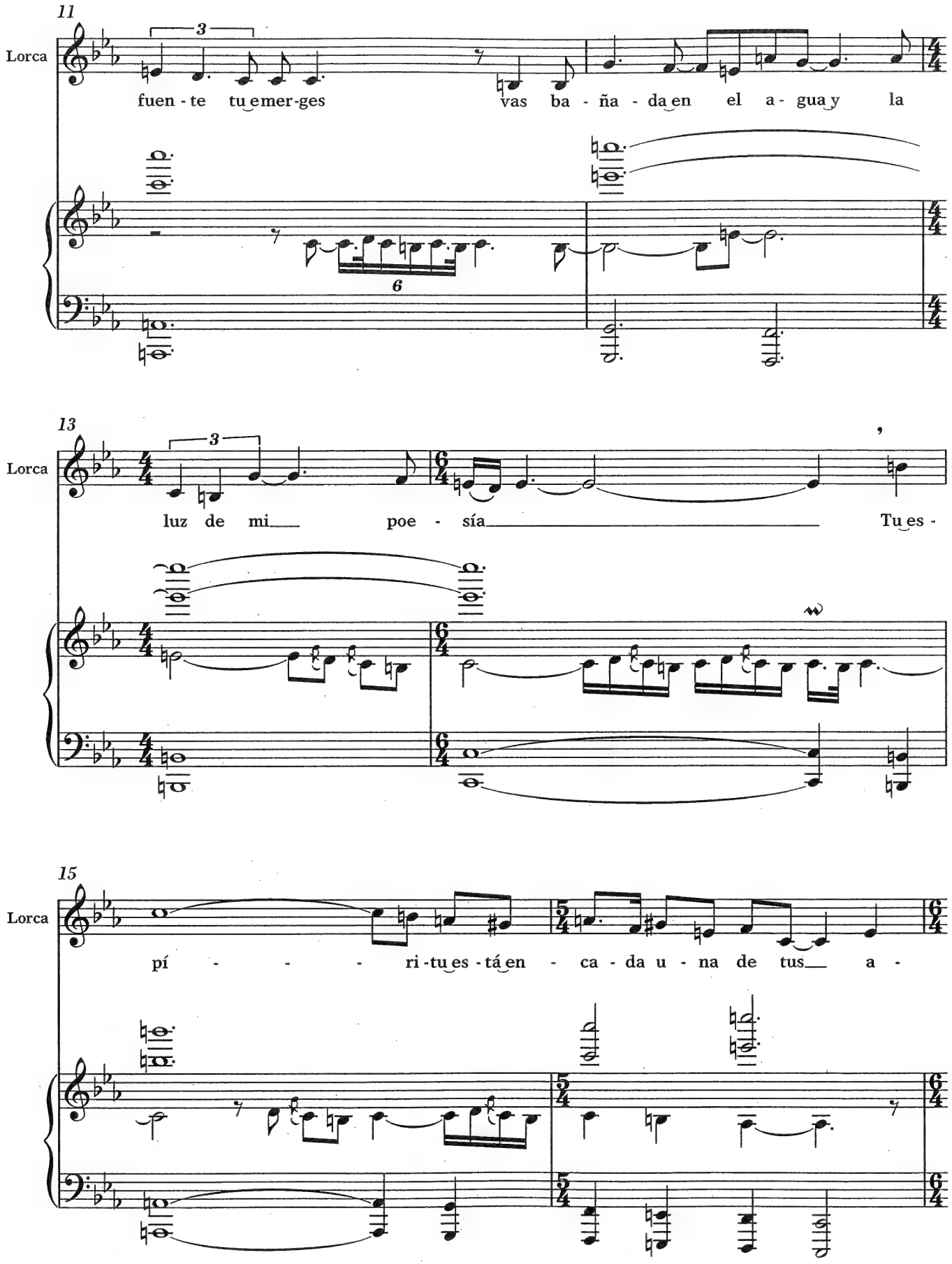

29
Mar.
has aprendido bien, continua..
Nuria
tu - ras
cuan do nuestras vo - ces ca - llan
6 Girls
que a lah pie - dra ha - cí a llo - rar las cam-
2 Girls (offst.)
lah cam - pa
sfz
sfz
33
Nuria
des - a - pa - re - ce - mos
6 Girls
pa - nas do - blar, Ma - ria - ni - ta se mue - re por no de - cla - rar, las cam-
2 Girls (offst.)
sfz
sfz

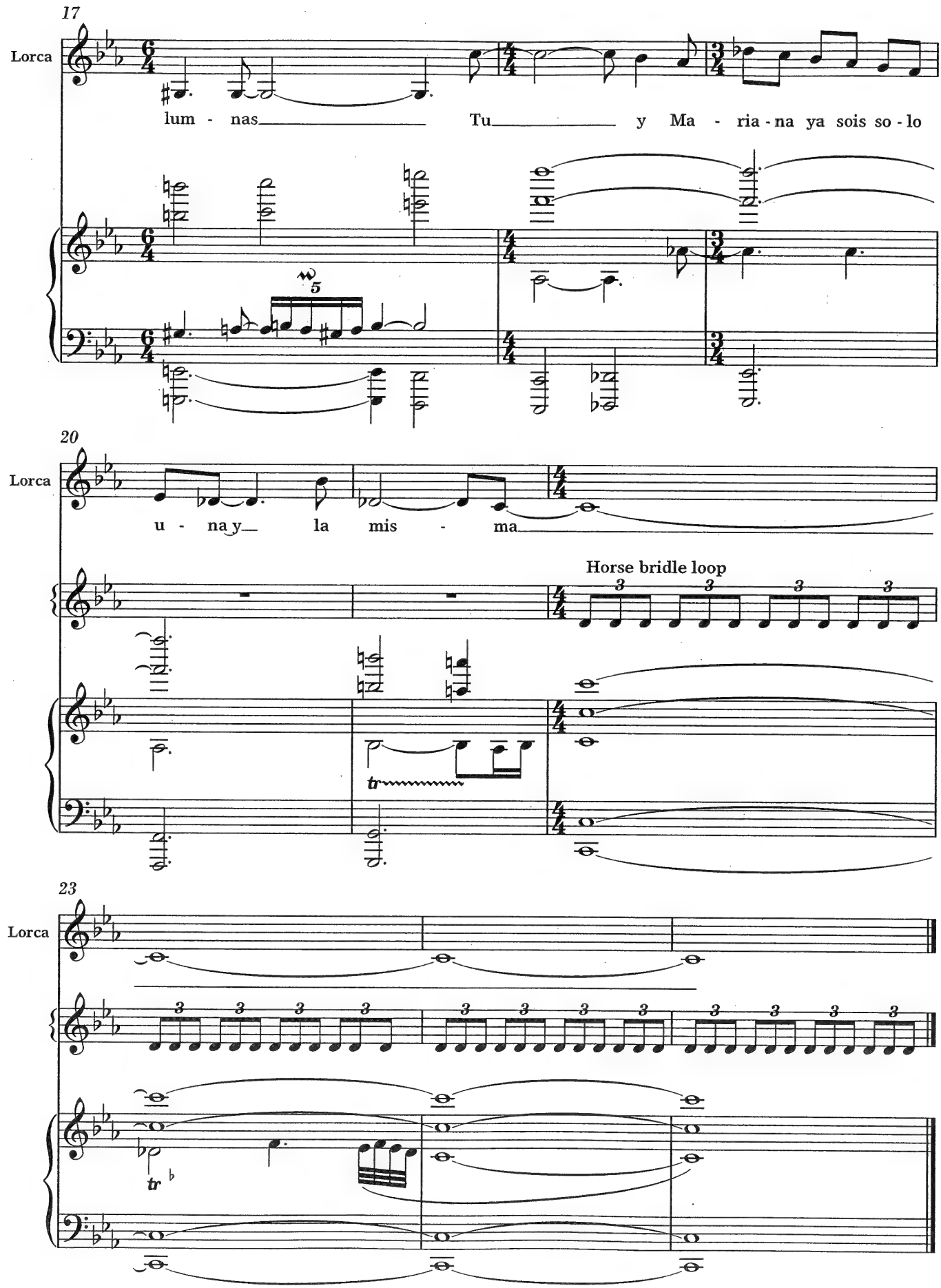

36
Nuria
cuan do mue ren quie nes nos ro - de - an mo - ri - mos tam bien.
6 Girls
pa - - - - - nas do - blar.
2 Girls (offst.)
sfz
sfz
mf
42
Mar.
Gracias, ahora ayudame... debo salir a escena.
p
mf
mp

## 2. De Mis Fuente Tu Emerges

*Lorca emerges from the chorus, bathed in light. He is both the younger Lorca, and the spirit of the dead Lorca, exhorting Margarita like an angel of forgiveness in her final moments.*



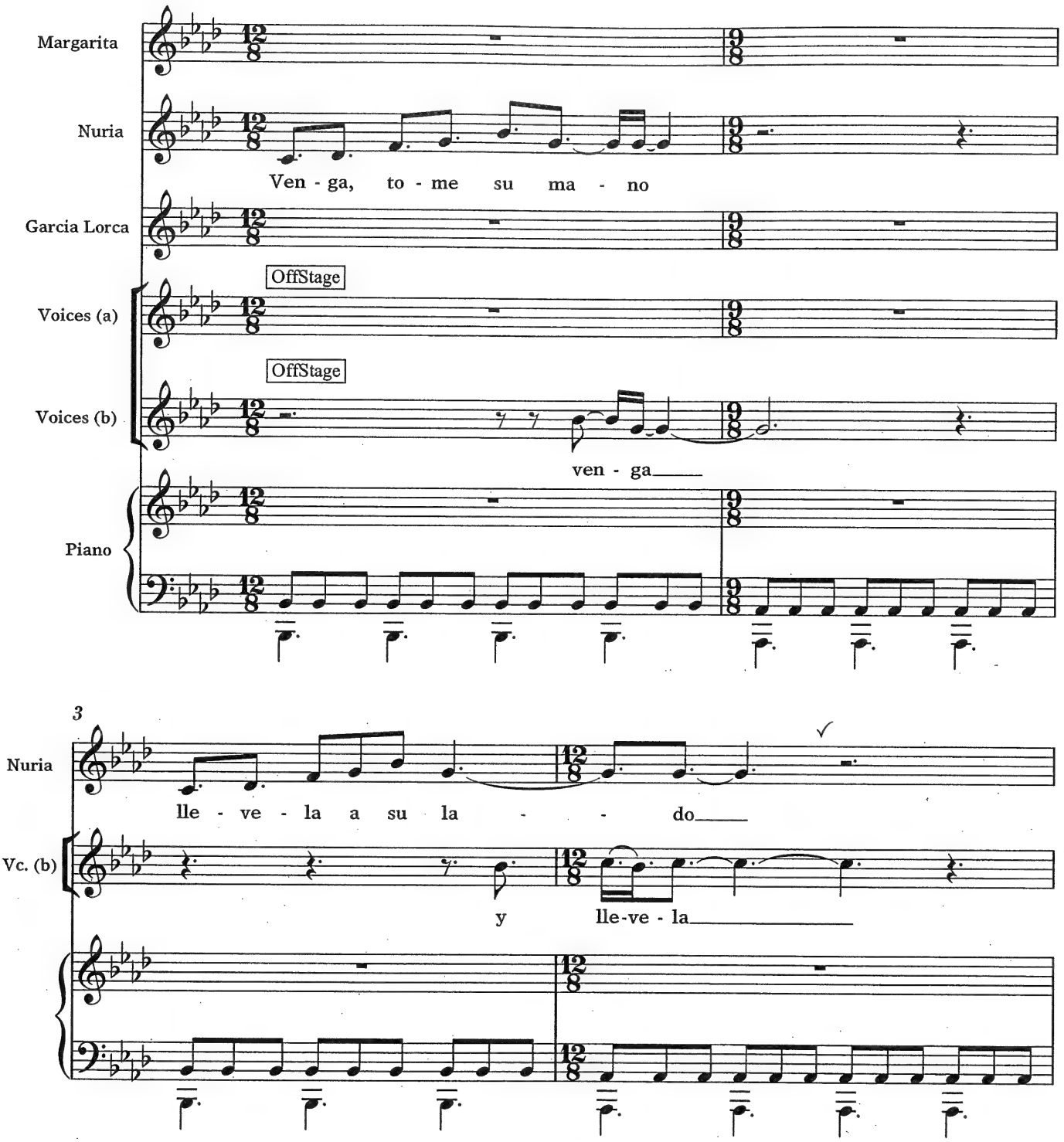

11
Lorca
fuen - te tu emer-ges vas ba - ña - da en el a - gua y la
13
Lorca
luz de mi poe - sía Tu es -
15
Lorca
pí - - - ri-tu es-tá en - ca - da u - na de tus a -

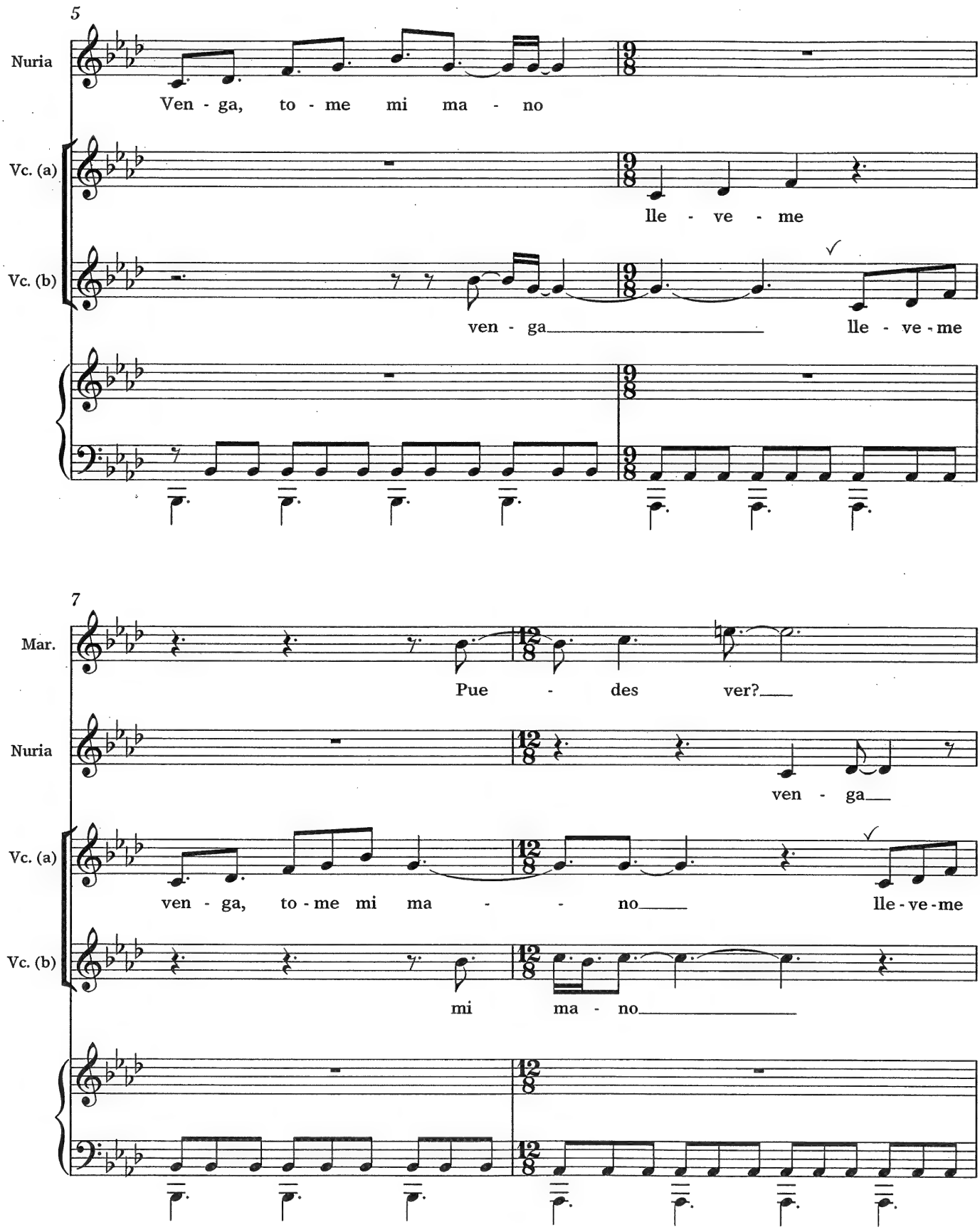

17
Lorca
lum - nas
Tu
y Ma - ria - na ya sois so - lo
5
20
Lorca
u - na y
la mis - ma
Horse bridle loop
tr
23
Lorca
tr



*attacca*

# 3. Lleveme


Margarita
Nuria
Ven - ga, to - me su ma - no
Garcia Lorca
OffStage
Voices (a)
OffStage
Voices (b)
ven - ga
Piano
3
Nuria
lle - ve - la a su la - - do
Vc. (b)
y lle-ve - la


5
Nuria
Ven - ga, to - me mi ma - no
Vc. (a)
lle - ve - me
Vc. (b)
ven - ga
lle - ve - me
7
Mar.
Pue - des ver?
Nuria
ven - ga
Vc. (a)
ven - ga, to - me mi ma - - no
lle - ve - me
Vc. (b)
mi ma - no

9

Mar. Fe - de - ri - - co?

Nuria Ven - ga, to - me mi ma - no lle - ve - me

Vc. (a) lle - ve - me

Vc. (b) mi ma - no

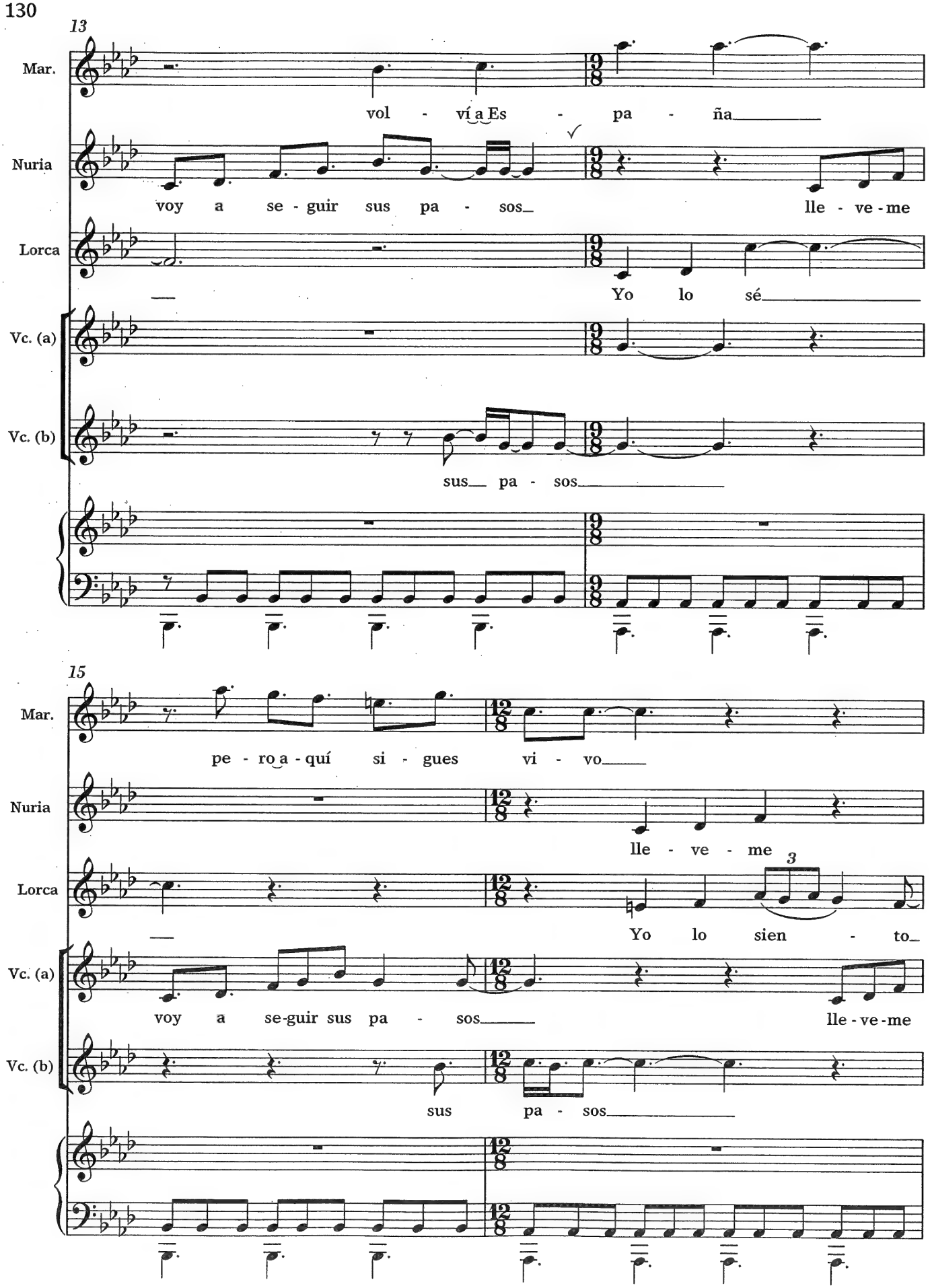
11

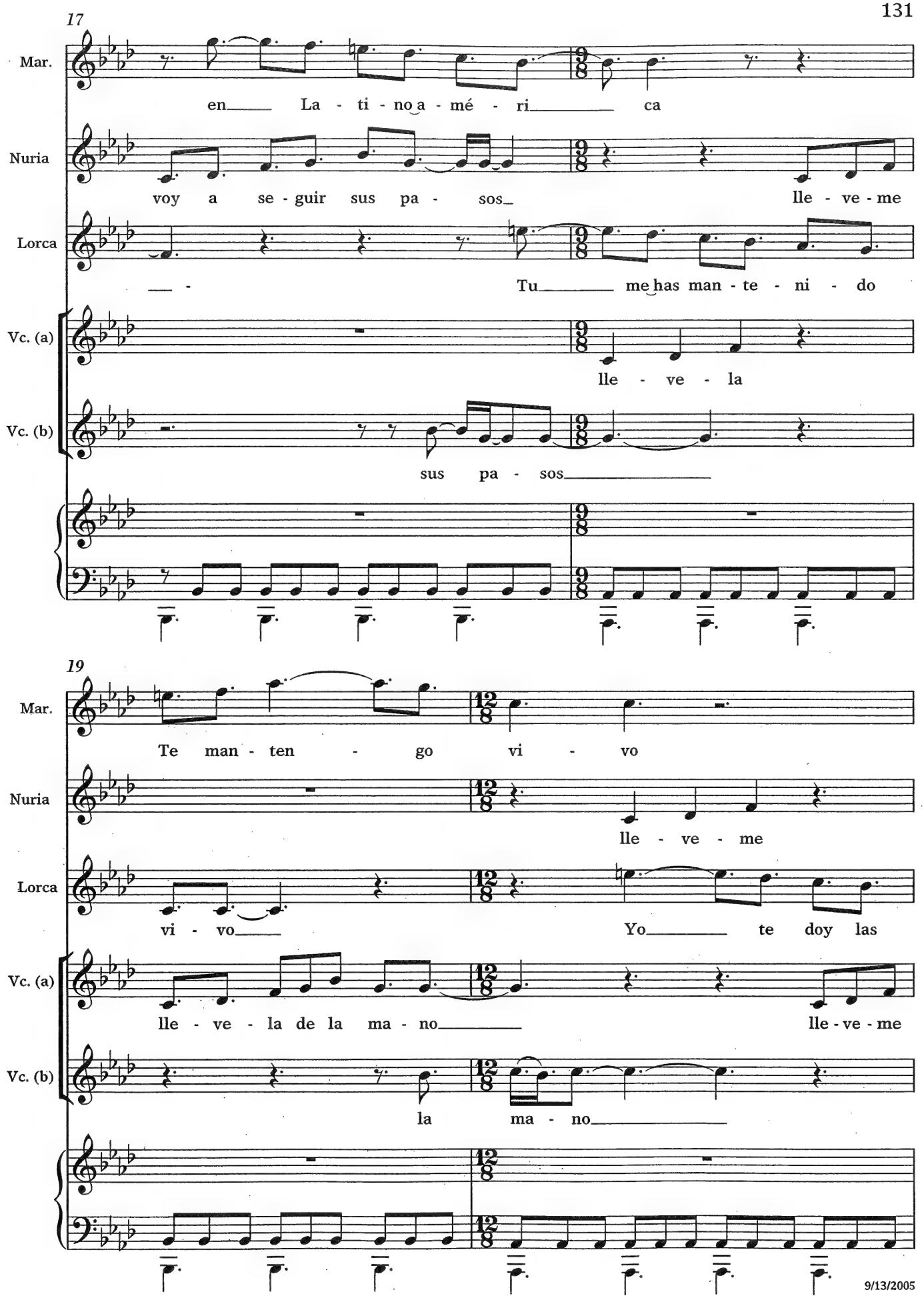
Mar. Nun - ca mas

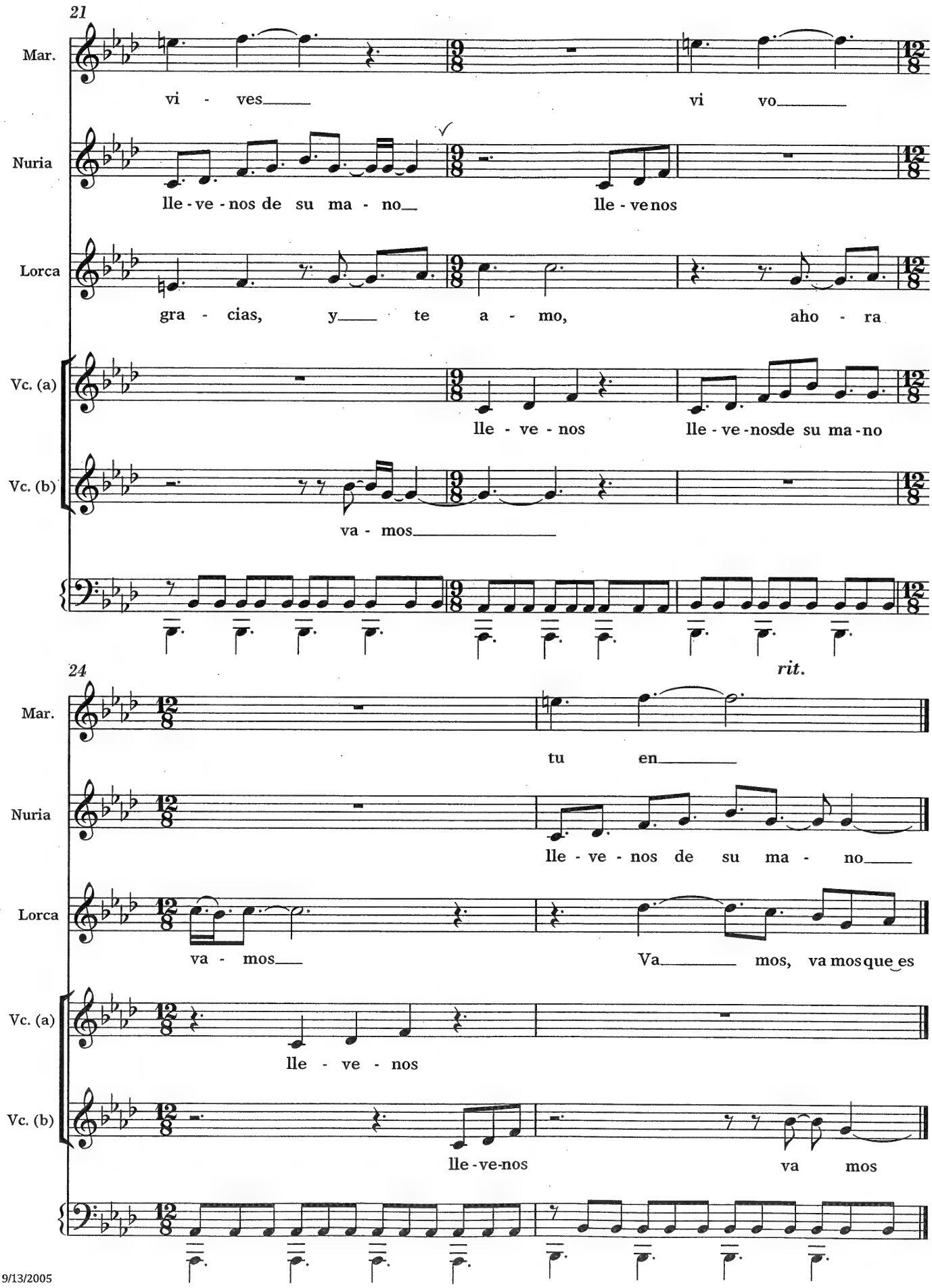
Lorca 3 Nun - ca has vuel to a Es-pa - ña

Vc. (a) lle - ve - me a su la - - do lle - ve - la

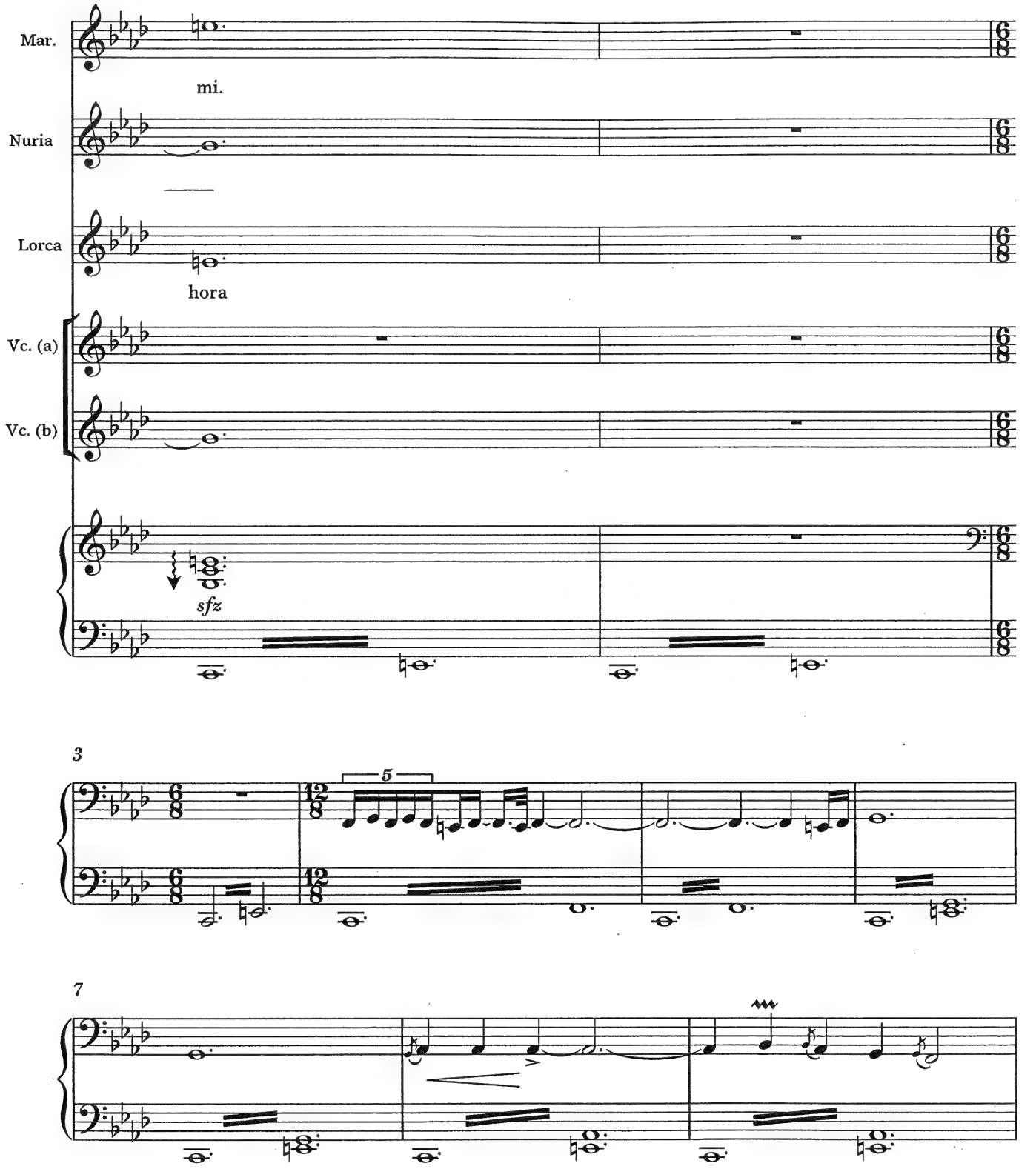
Vc. (b) y lle-ve - la

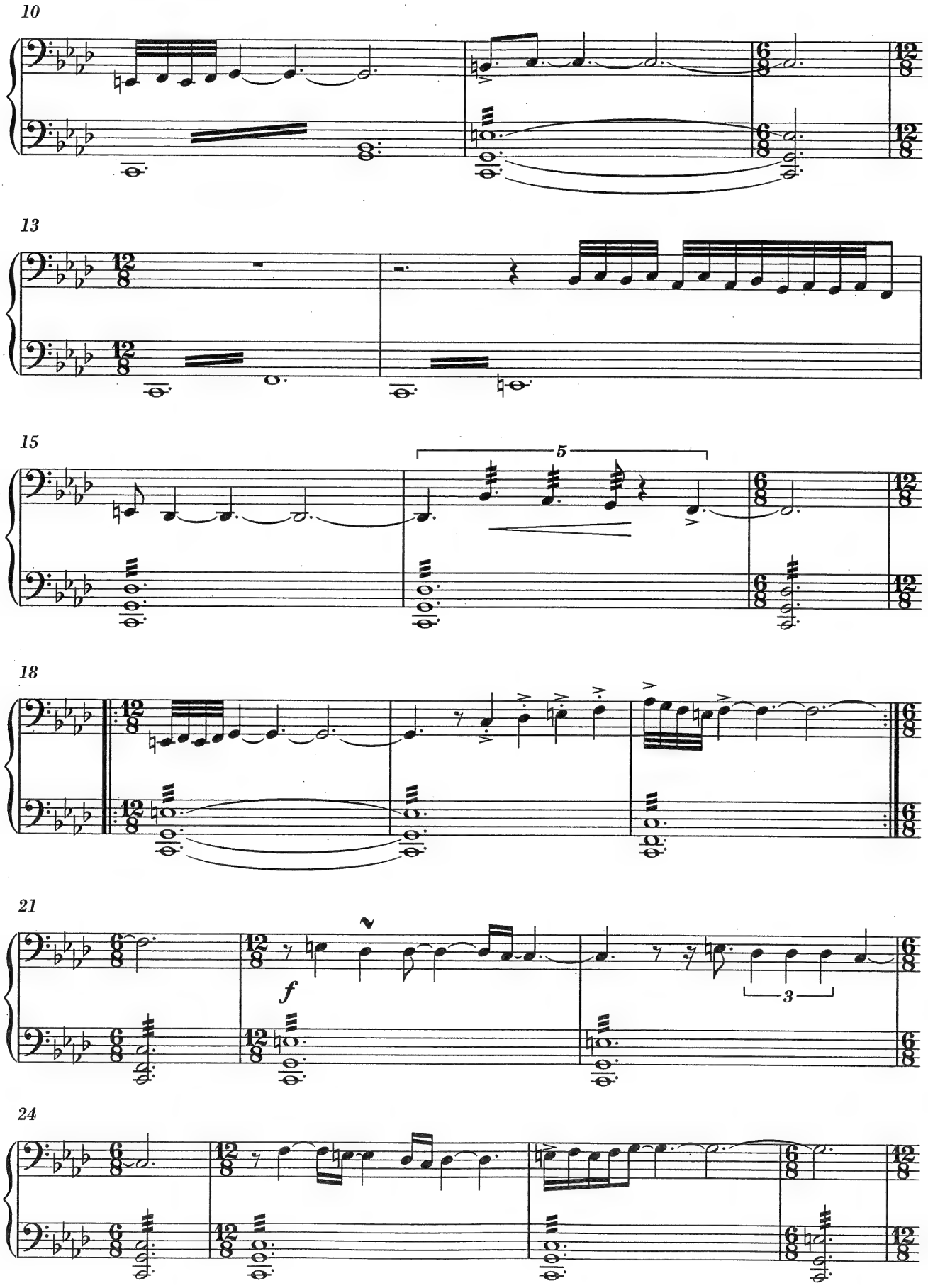

13
Mar.
vol - ví a Es - pa - ña
Nuria
voy a se - guir sus pa - sos lle - ve - me
Lorca
Yo lo sé
Vc. (a)
Vc. (b)
sus pa - sos
15
Mar.
pe - ro a - quí si - gues vi - vo
Nuria
lle - ve - me
3
Lorca
Yo lo sien - to
Vc. (a)
voy a se-guir sus pa - sos lle - ve - me
Vc. (b)
sus pa - sos

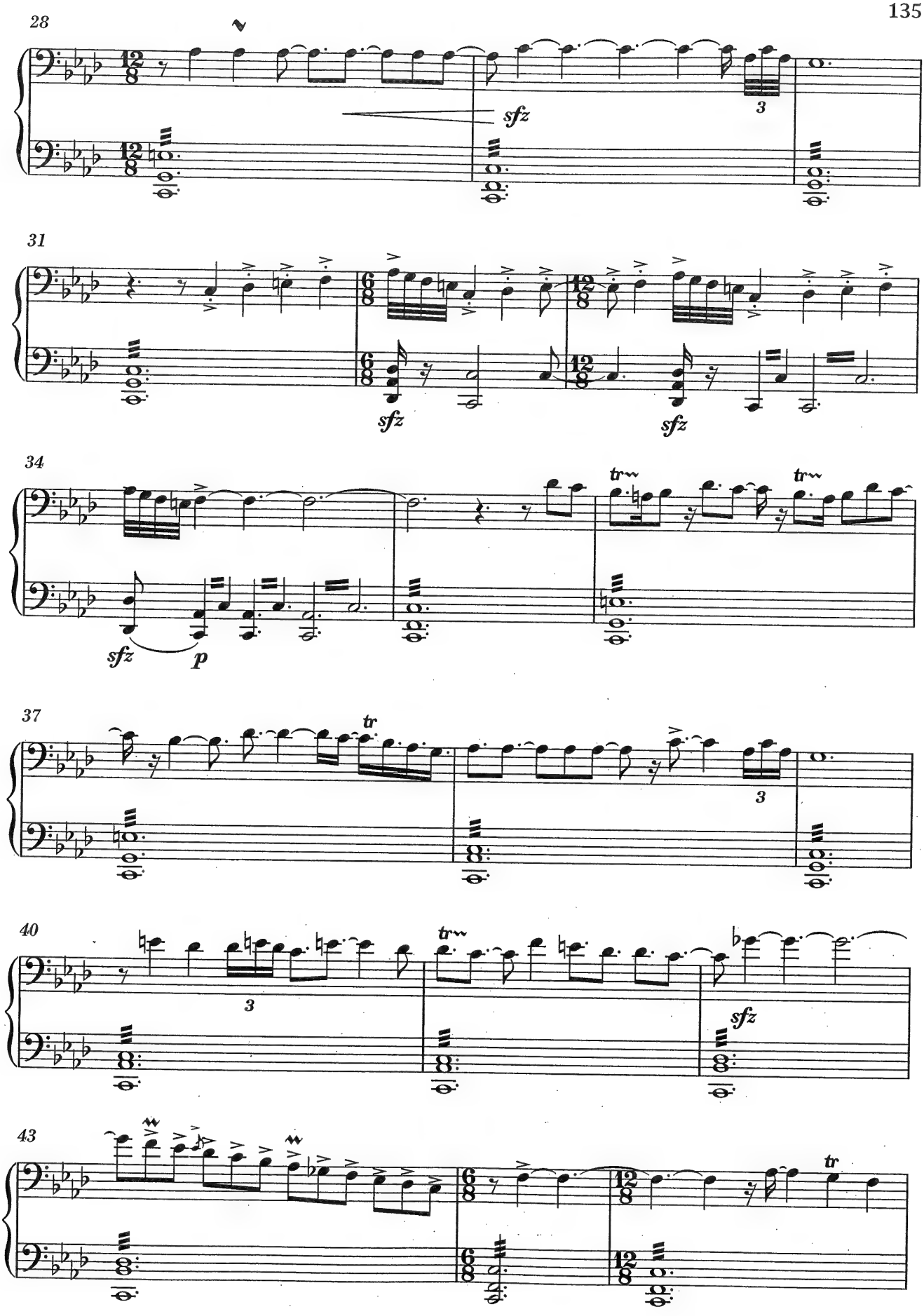

17
Mar.
en La - ti - no a - mé - ri ca
Nuria
voy a se - guir sus pa - sos lle - ve - me
Lorca
Tu me has man - te - ni - do
Vc. (a)
lle - ve - la
Vc. (b)
sus pa - sos
19
Mar.
Te man - ten - go vi - vo
Nuria
lle - ve - me
Lorca
vi - vo Yo te doy las
Vc. (a)
lle - ve - la de la ma - no lle - ve - me
Vc. (b)
la ma - no
9/13/2005

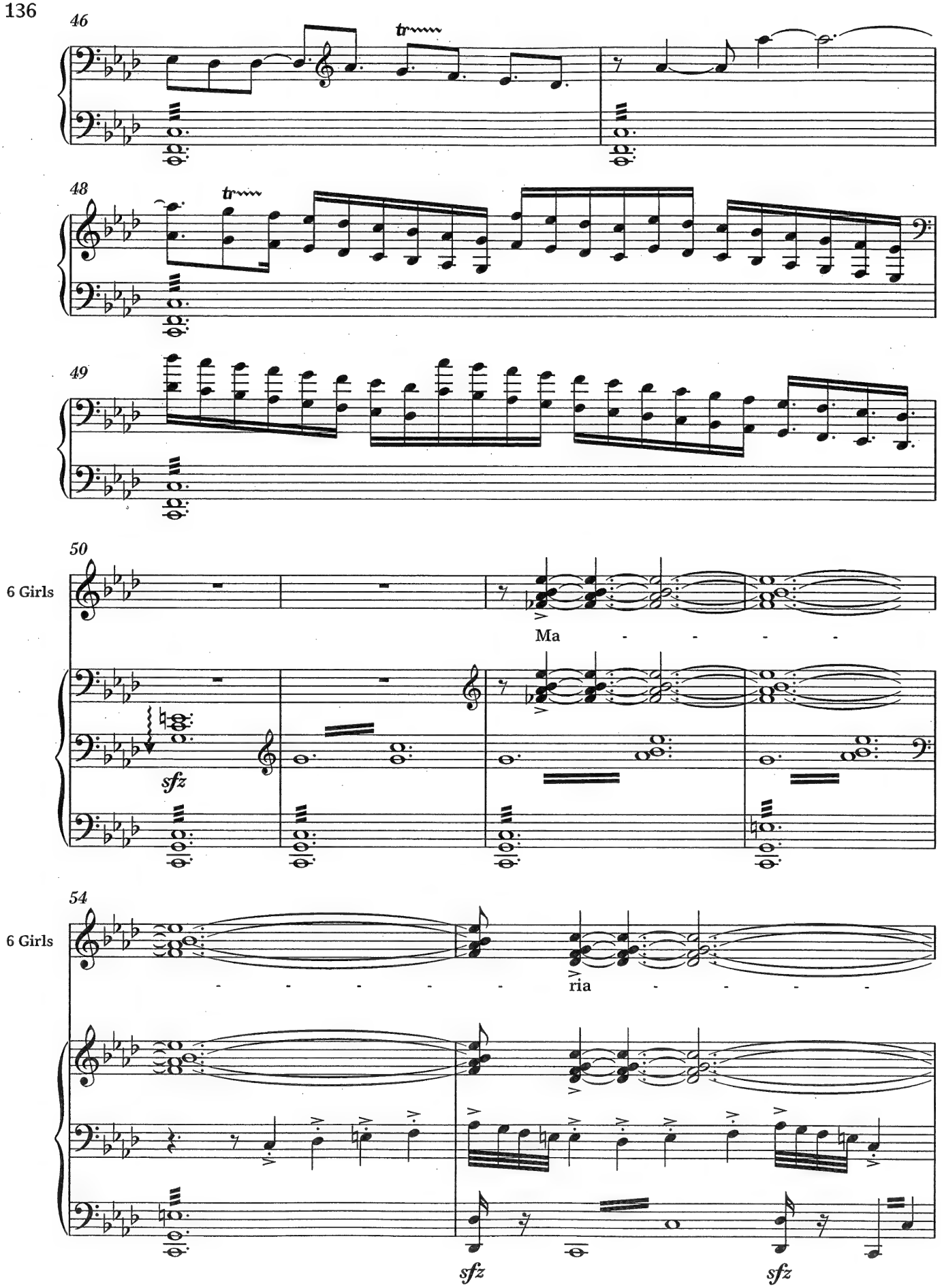

21
Mar.
vi - ves
vi vo
Nuria
lle - ve - nos de su ma - no
lle - ve nos
Lorca
gra - cias, y te a - mo,
aho - ra
Vc. (a)
lle - ve - nos
lle - ve - nos de su ma - no
Vc. (b)
va - mos
24
rit.
Mar.
tu en
Nuria
lle - ve - nos de su ma - no
Lorca
va - mos
Va mos, va mos que es
Vc. (a)
lle - ve - nos
Vc. (b)
lle - ve - nos
va mos

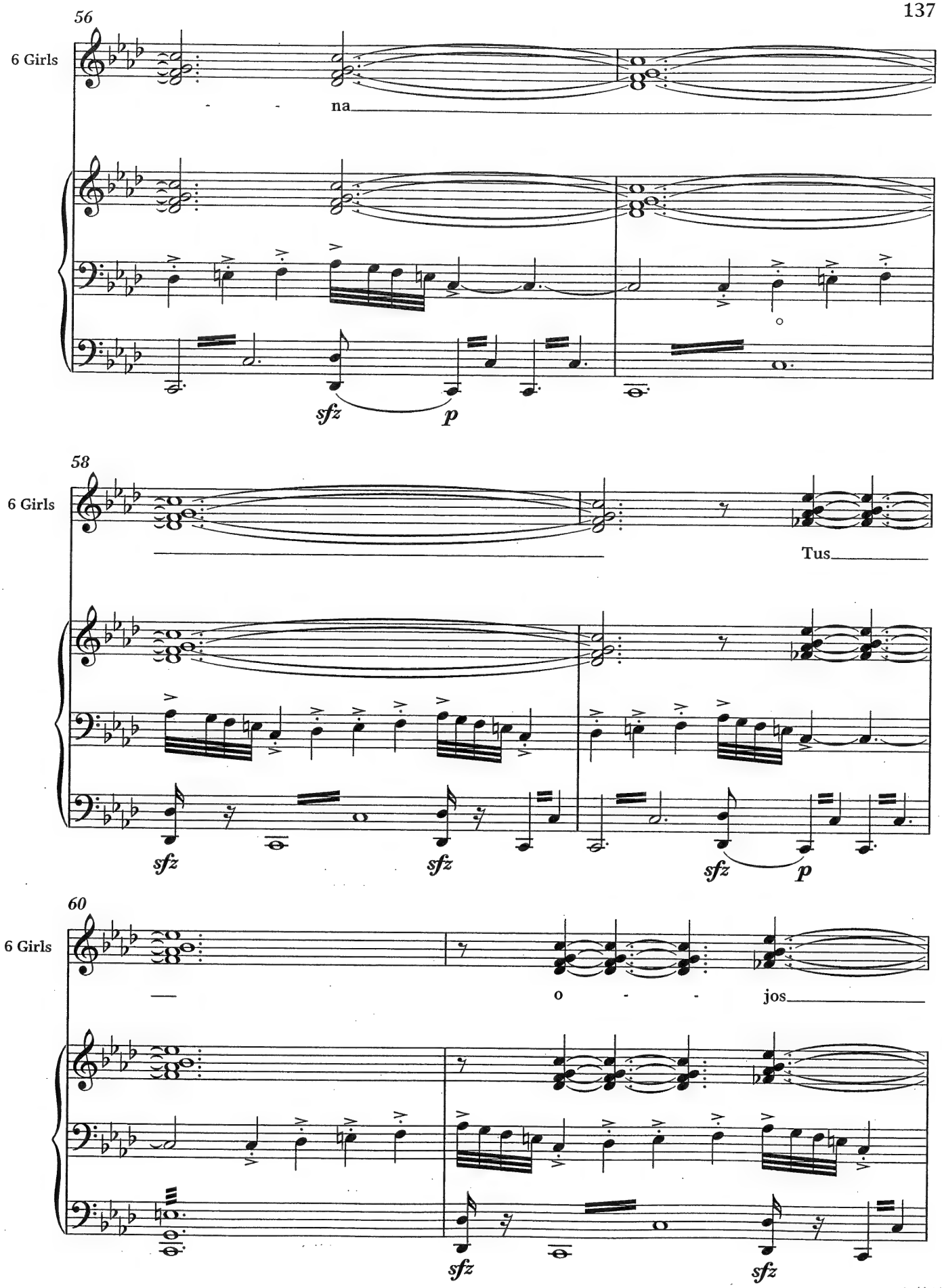
# 4. Crepúsculo Delirante

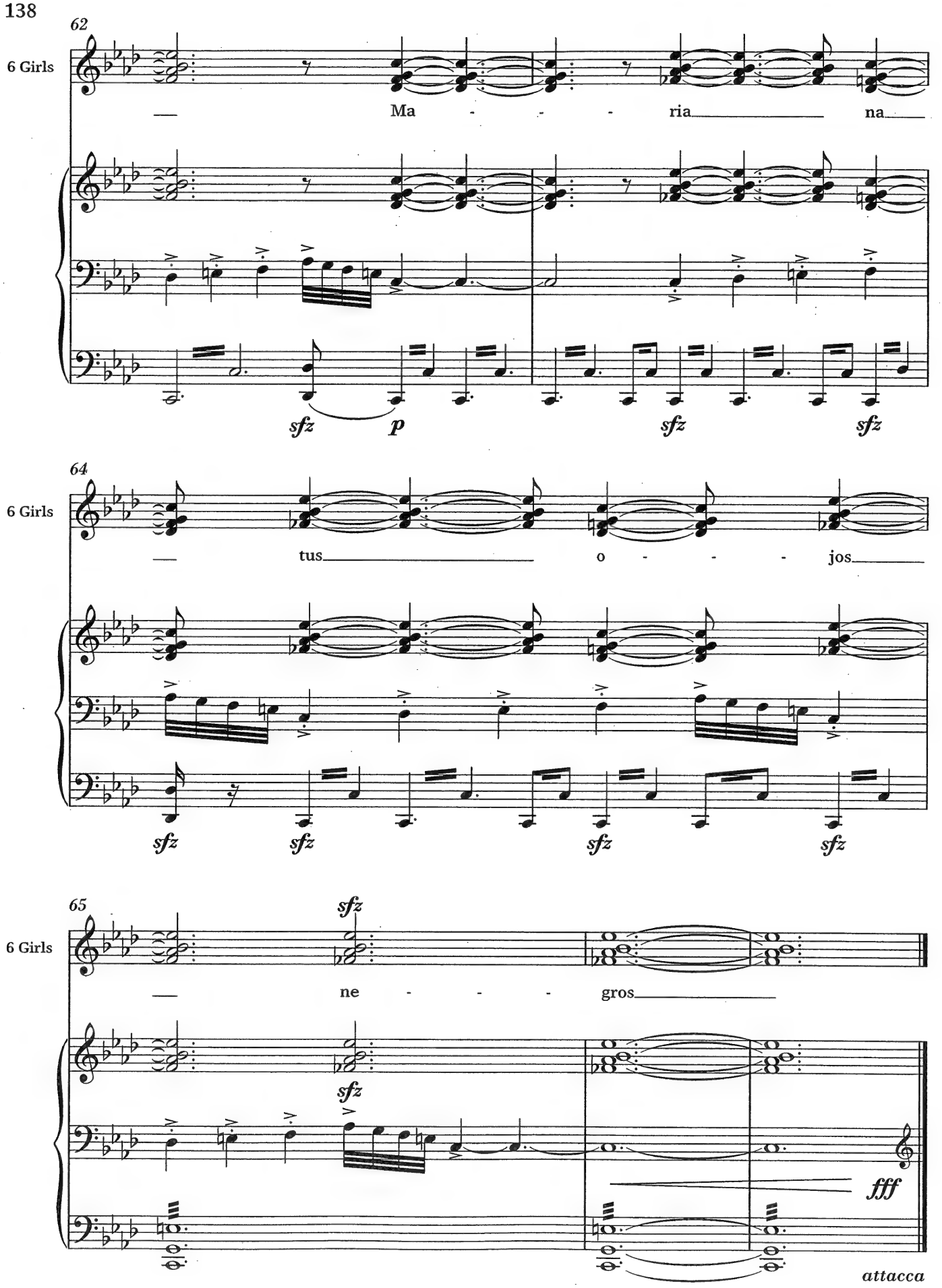



10
13
15
5
18
21
f
3
24

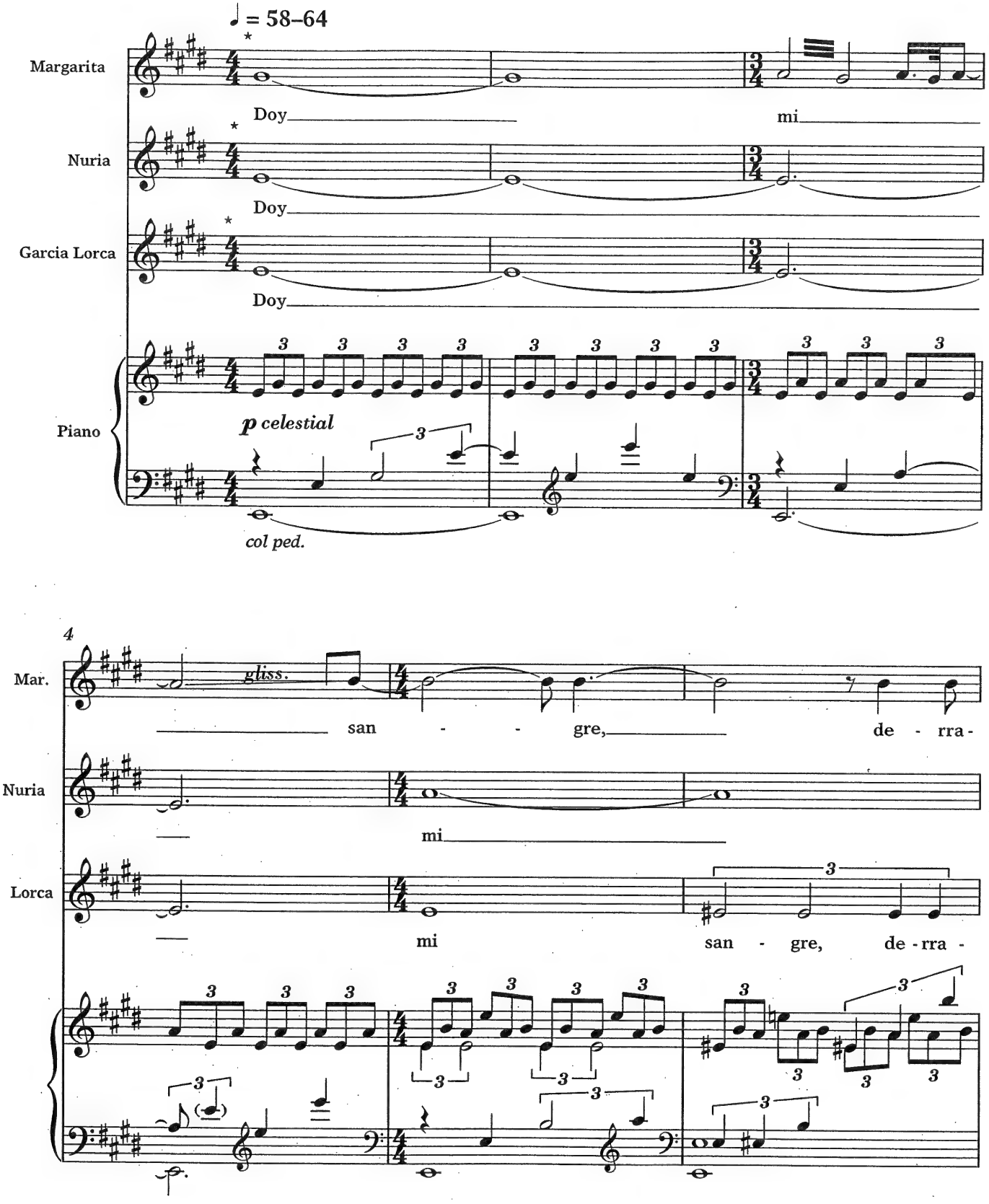

28
sfz
3
31
sfz
sfz
34
tr
tr
sfz
p
37
tr
3
40
tr
3
sfz
43
tr


46
tr
48
tr
49
50
6 Girls
Ma - - - -
sfz
54
6 Girls
- - - - - ria - - - -
sfz
sfz

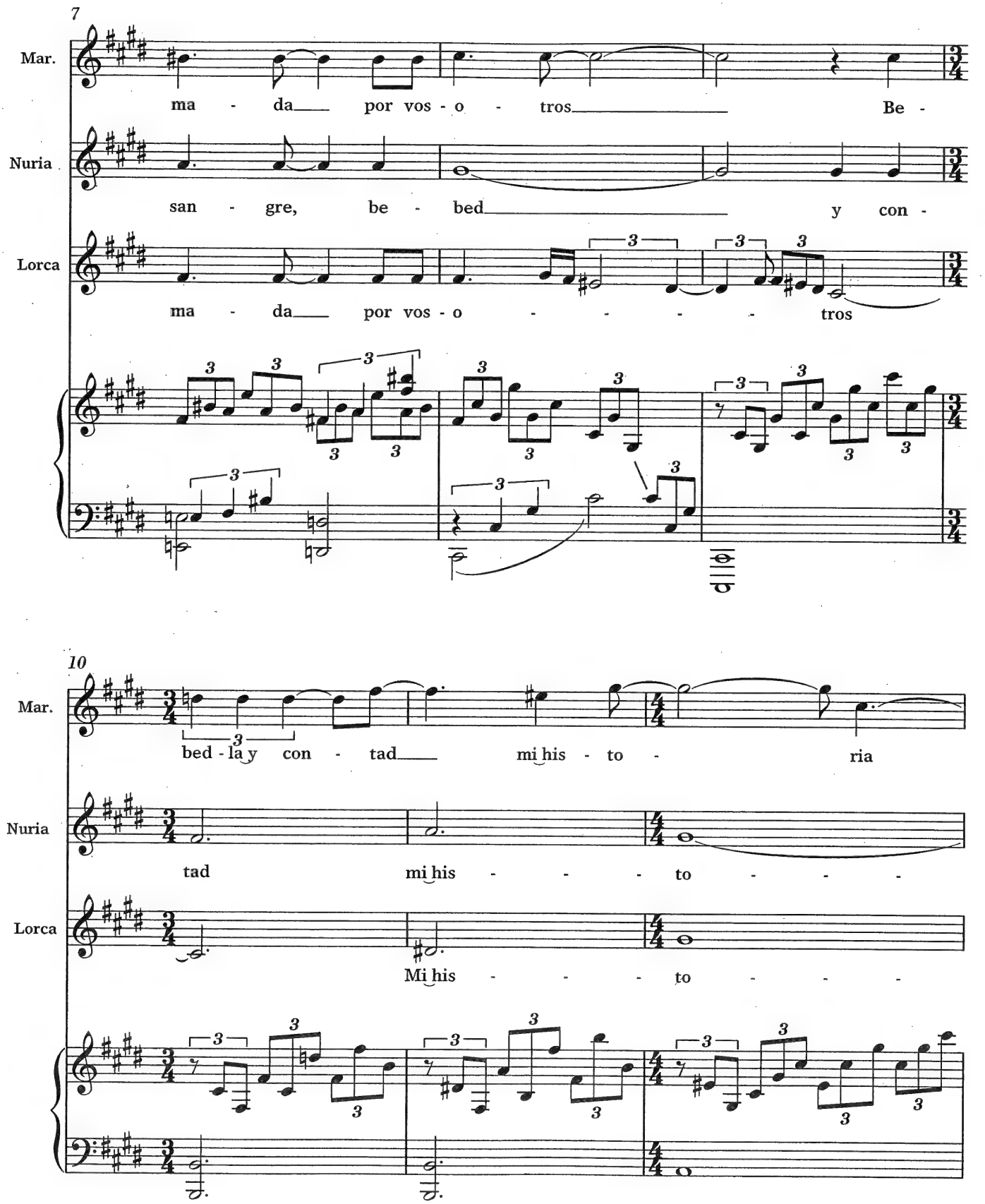

56
6 Girls
na
sfz
p
58
6 Girls
Tus
sfz
sfz
sfz
p
60
6 Girls
o - - jos
sfz
sfz

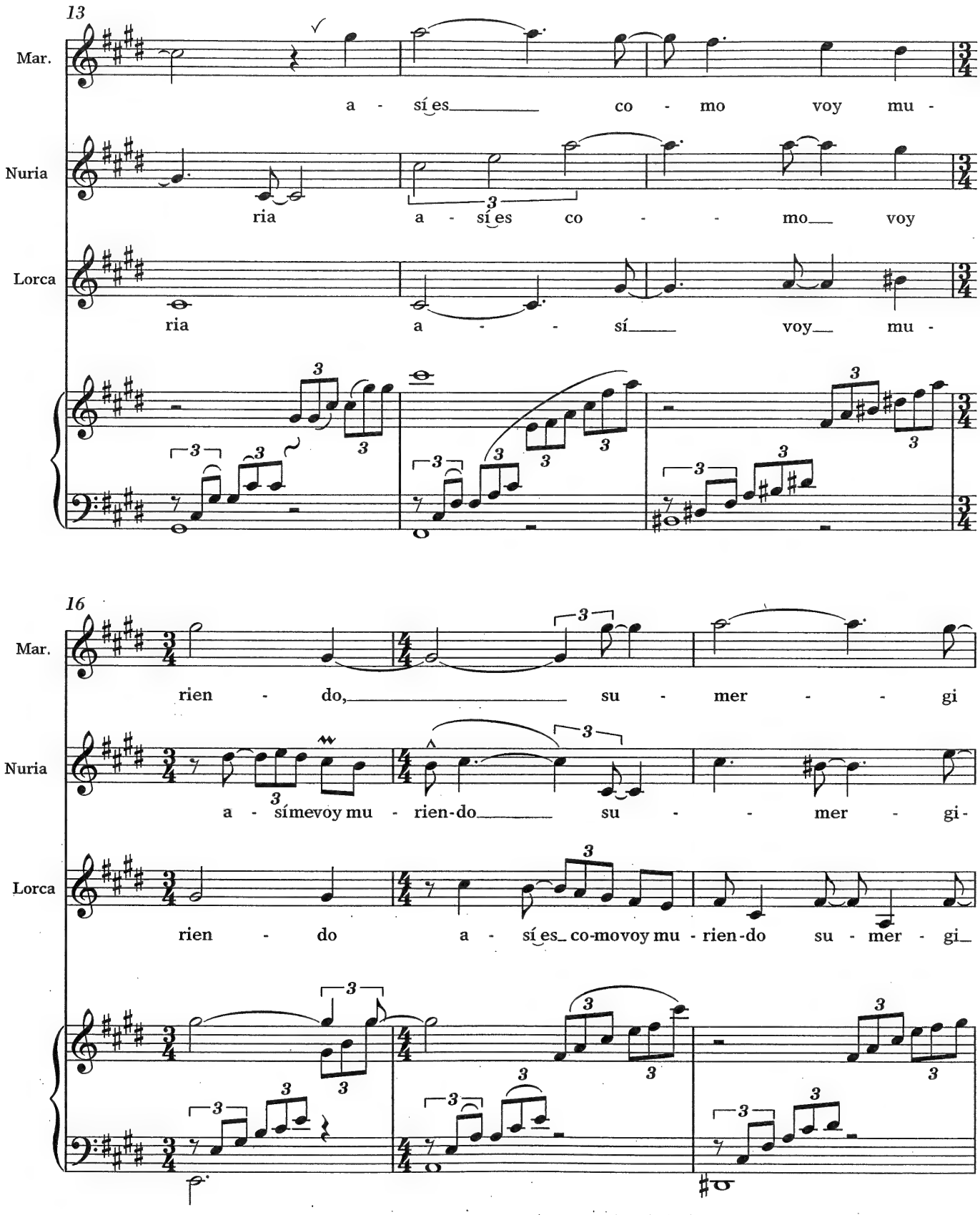

62
6 Girls
Ma - - - ria na
sfz p sfz sfz
64
6 Girls
tus o - - - jos
sfz sfz sfz sfz
65
sfz
6 Girls
ne - - - gros
sfz
fff
attacca

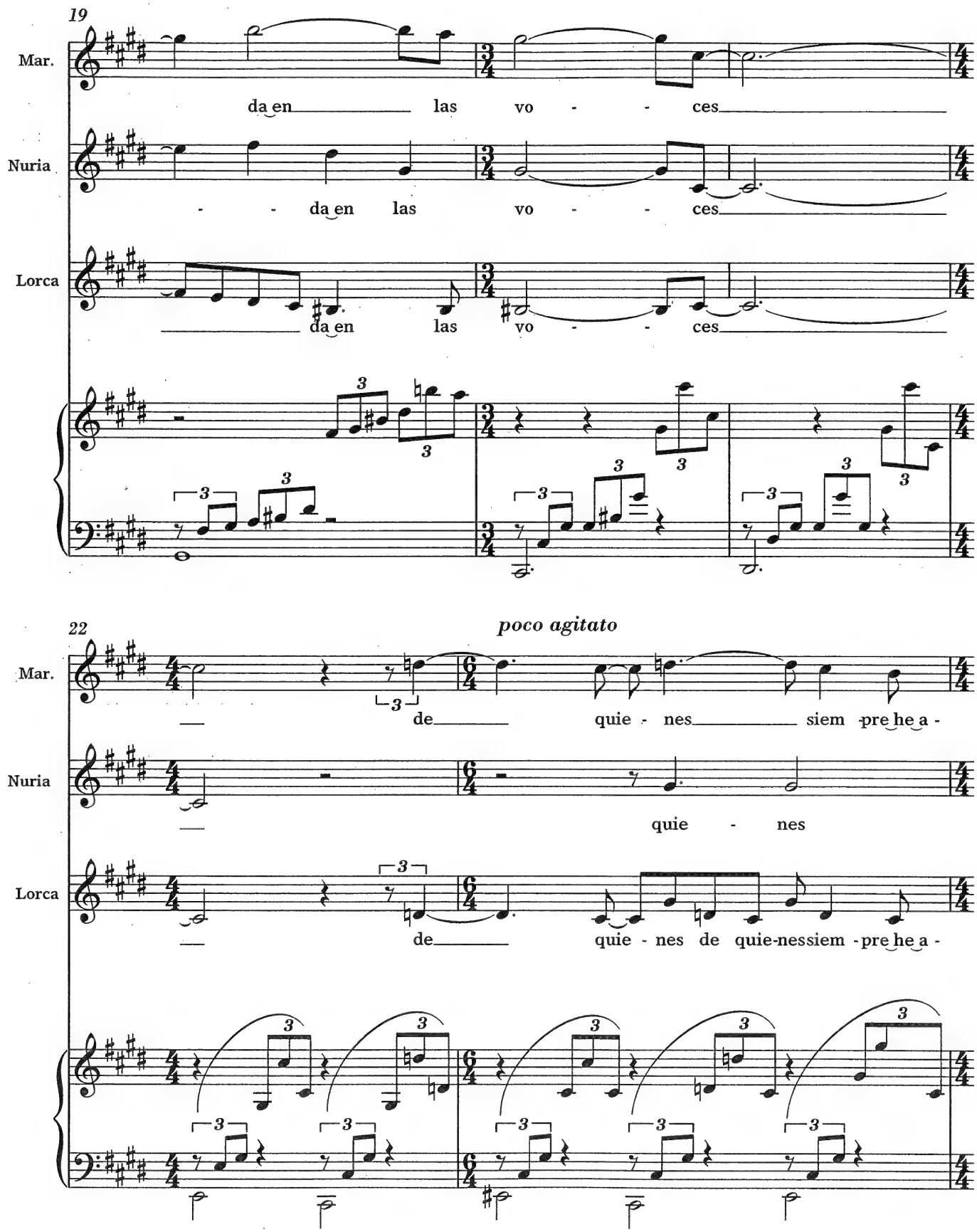
# 5. Doy Mi Sangre

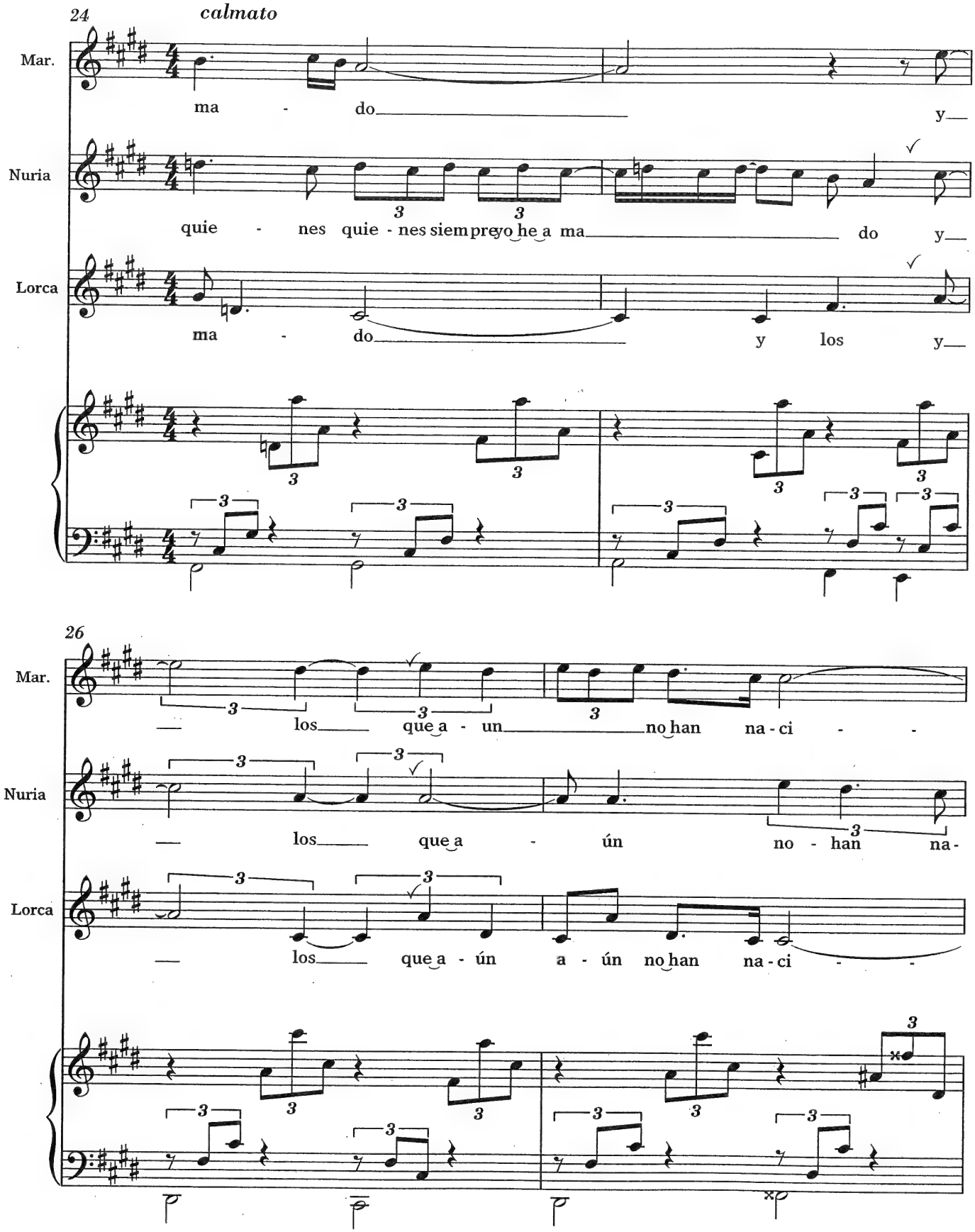


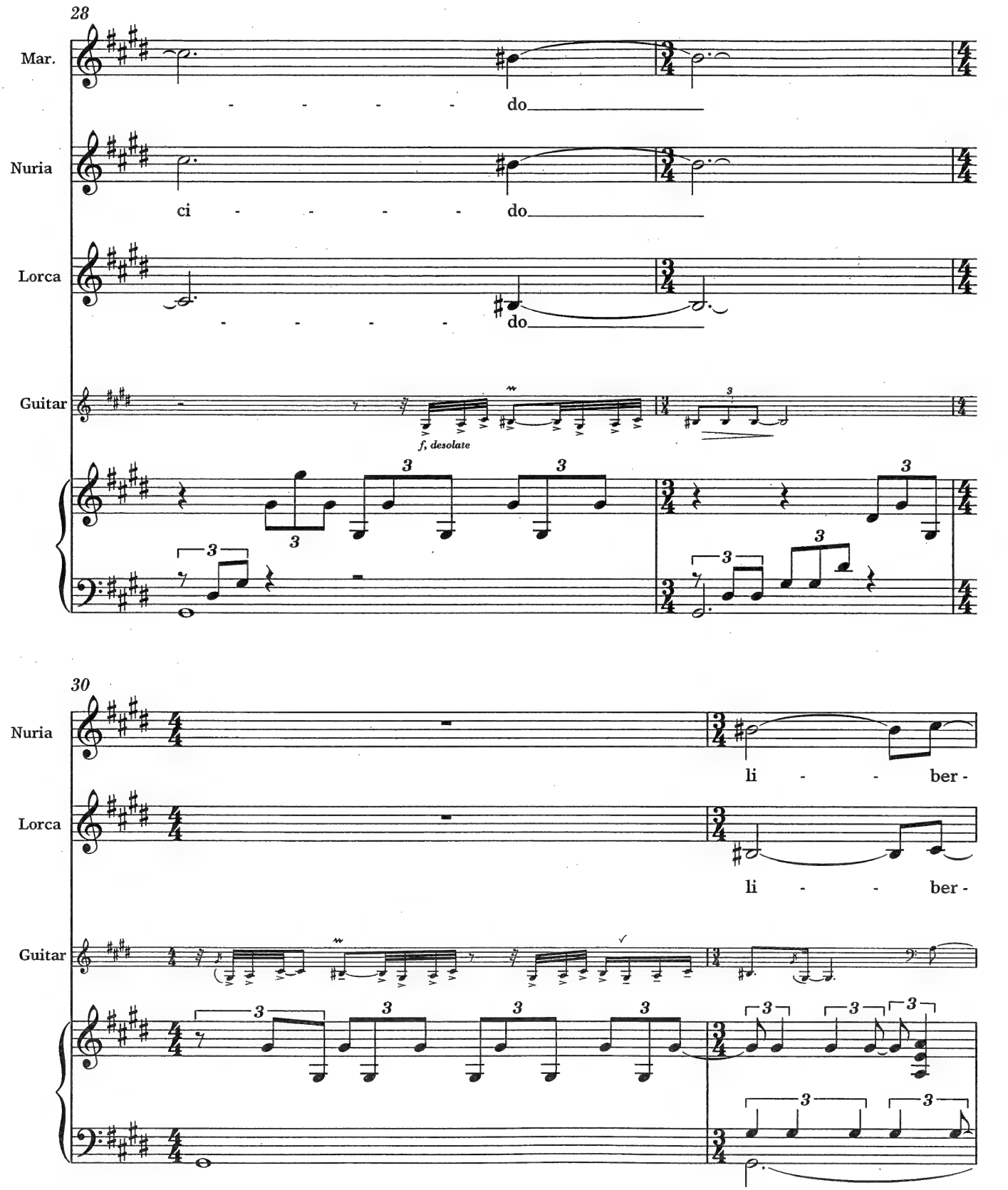

* The voices should sound intensely mediterranean and primal, as if burnt by centuries of sun (more like the women of Sardinia than Flamenco Cantaoras). They transform gradually into a more classical sound ("ahora se lo que dicen..."). From "Libertad" onwards, a "Haendel Heroine" sound and attitude, expressive but noble.

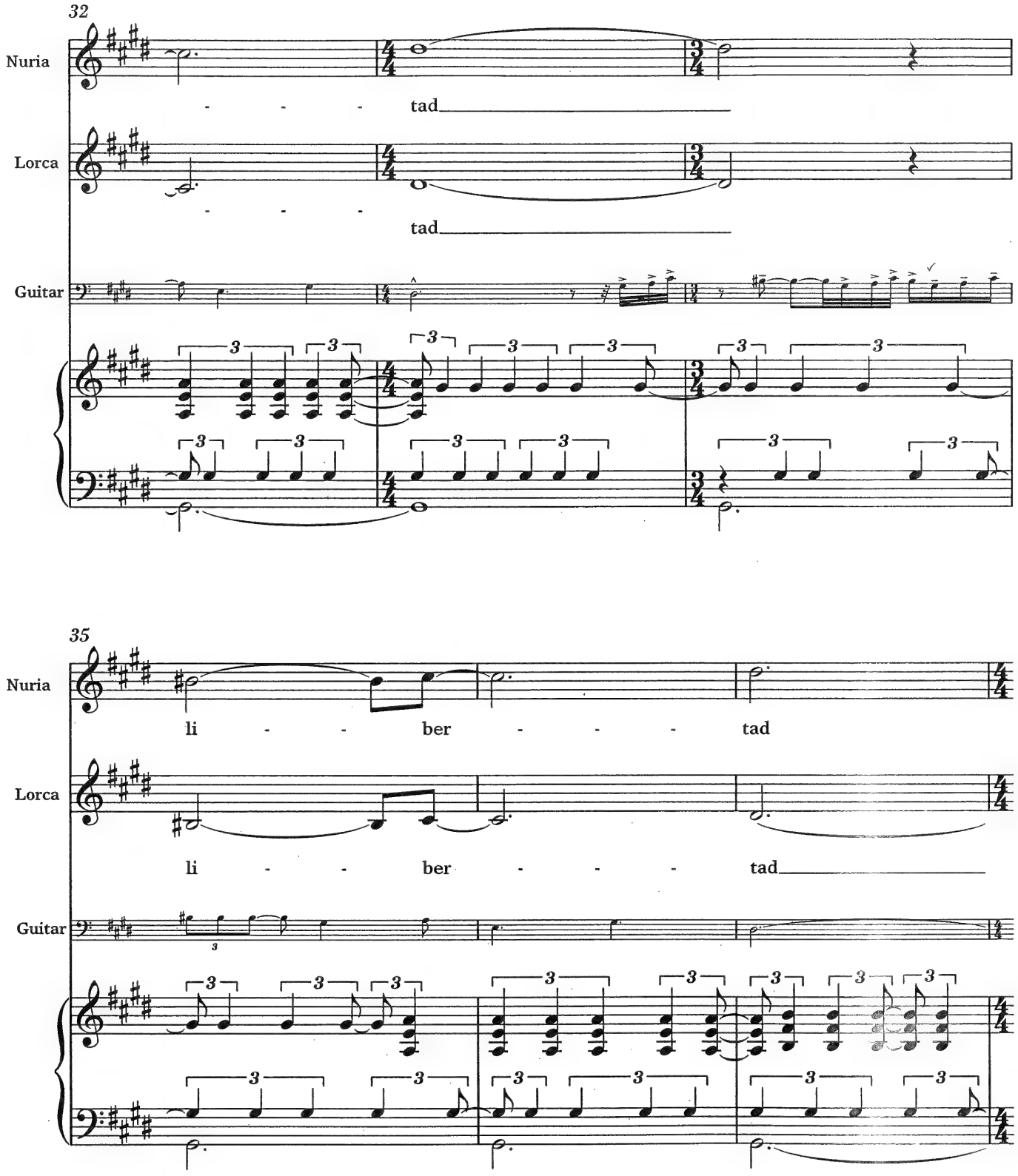

7
Mar.
ma - da por vos - o - tros Be -
Nuria
san - gre, be - bed y con -
Lorca
ma - da por vos - o - - - - - tros
10
Mar.
bed - la y con - tad mi his - to - ria
Nuria
tad mi his - - - - to - - -
Lorca
Mi his - - - - to - - -

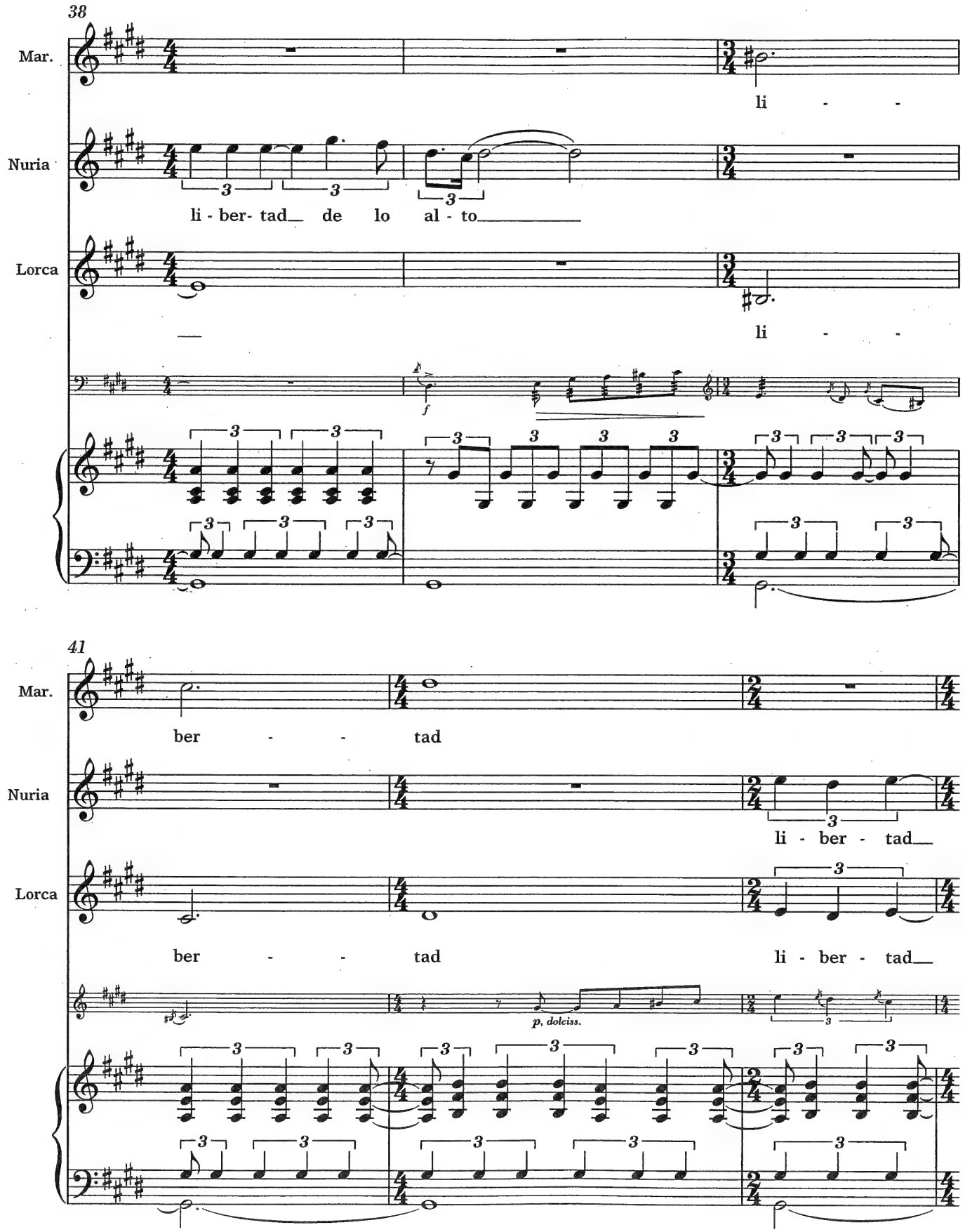

13
Mar.
a - sí es co - mo voy mu -
Nuria
ria a - sí es co - - mo voy
Lorca
ria a - - sí voy mu -
16
Mar.
rien - do, su - mer - - gi
Nuria
a - sí me voy mu - rien-do su - - mer - gi -
Lorca
rien - do a - sí es co-mo voy mu - rien-do su - mer - gi

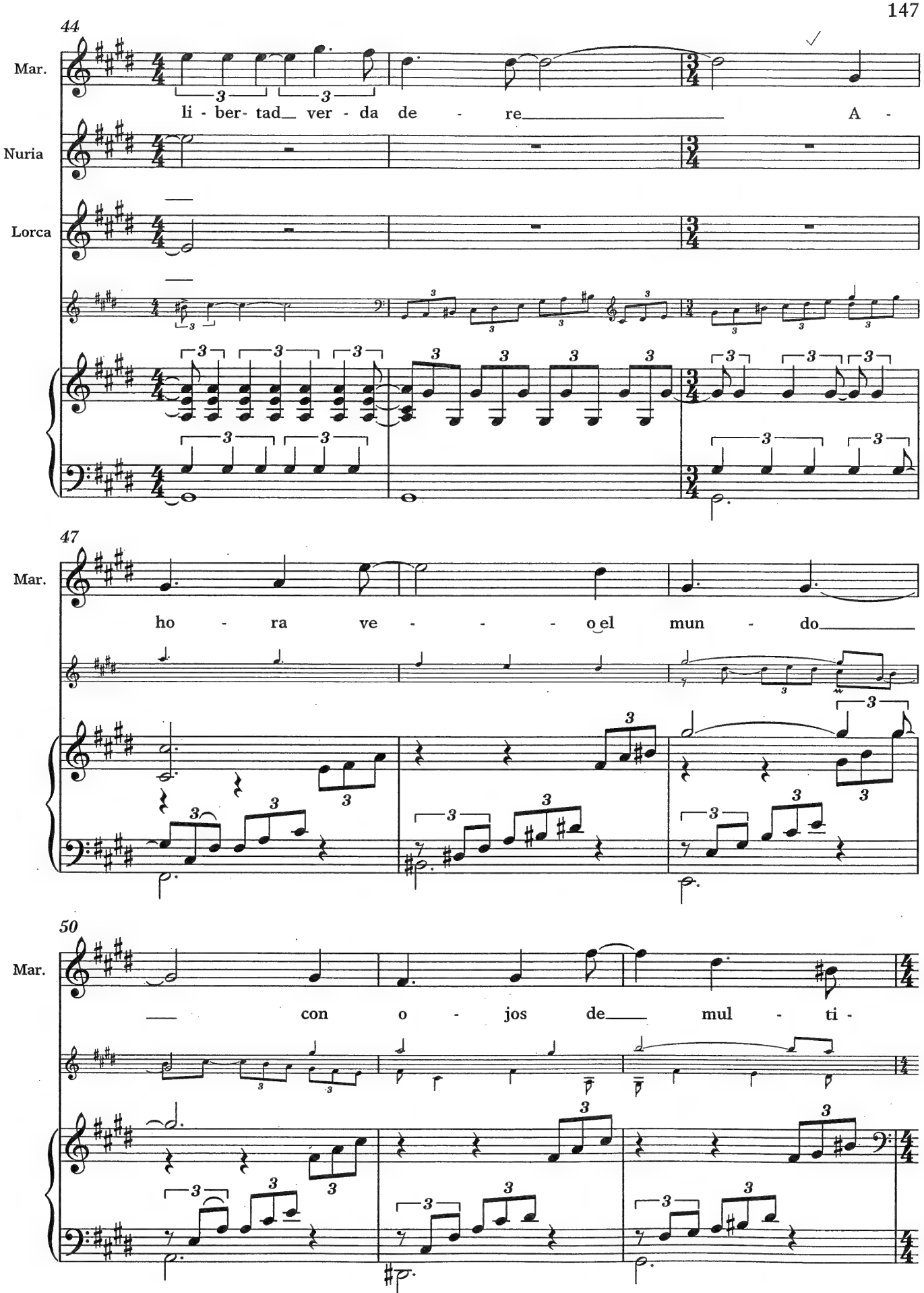

19
Mar.
da en las vo - - ces
Nuria
- - da en las vo - - ces
Lorca
da en las vo - - ces
22
poco agitato
Mar.
de quie - nes siem pre he a -
Nuria
quie - nes
Lorca
de quie - nes de quie-nes siem - pre he a -

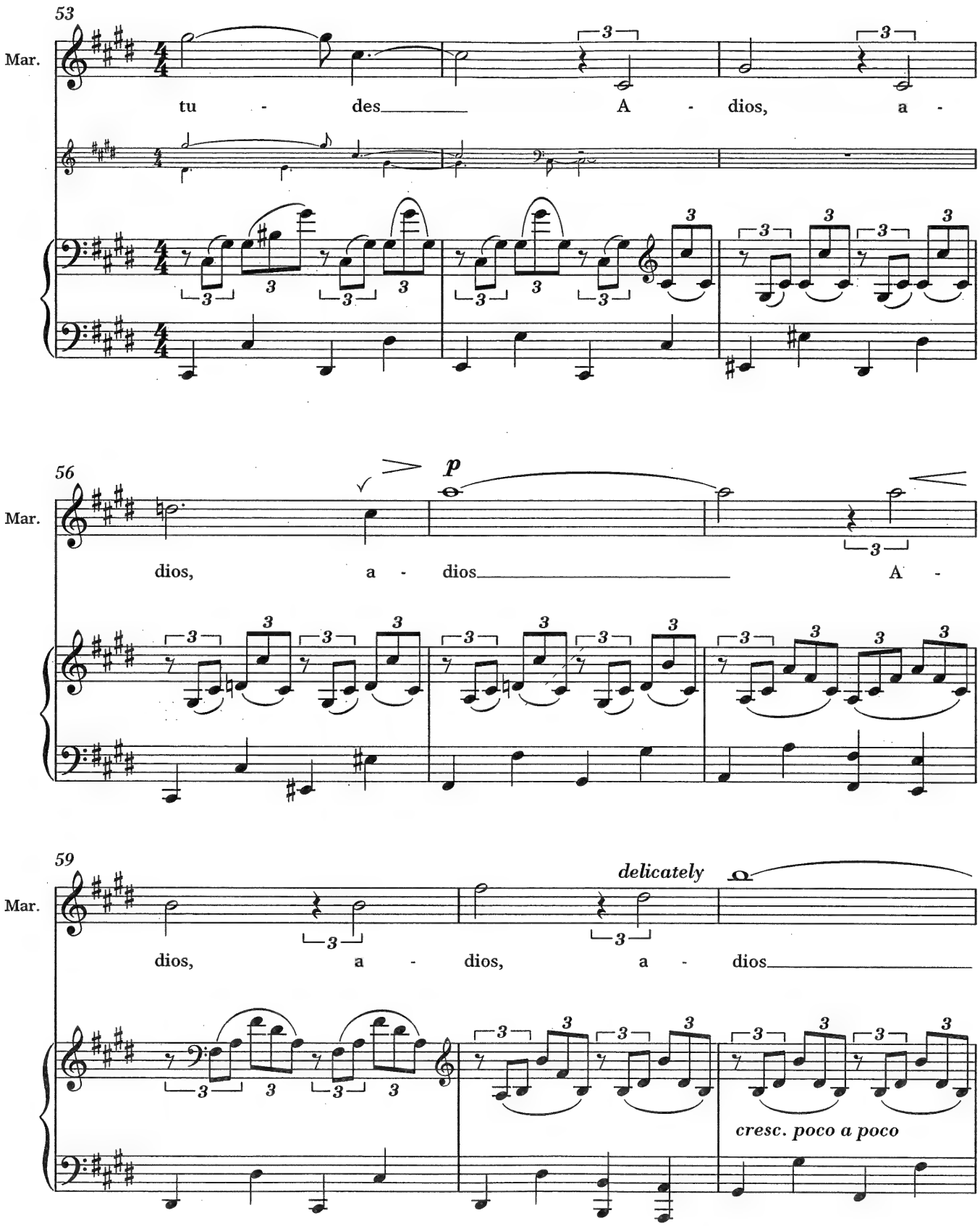

24
calmato
Mar.
ma - do y
Nuria
quie - nes quie - nes siempre yo he a ma do y
Lorca
ma - do y los y
26
Mar.
los que a - un no han na - ci - -
Nuria
los que a - ún no - han na -
Lorca
los que a - ún a - ún no han na - ci - -

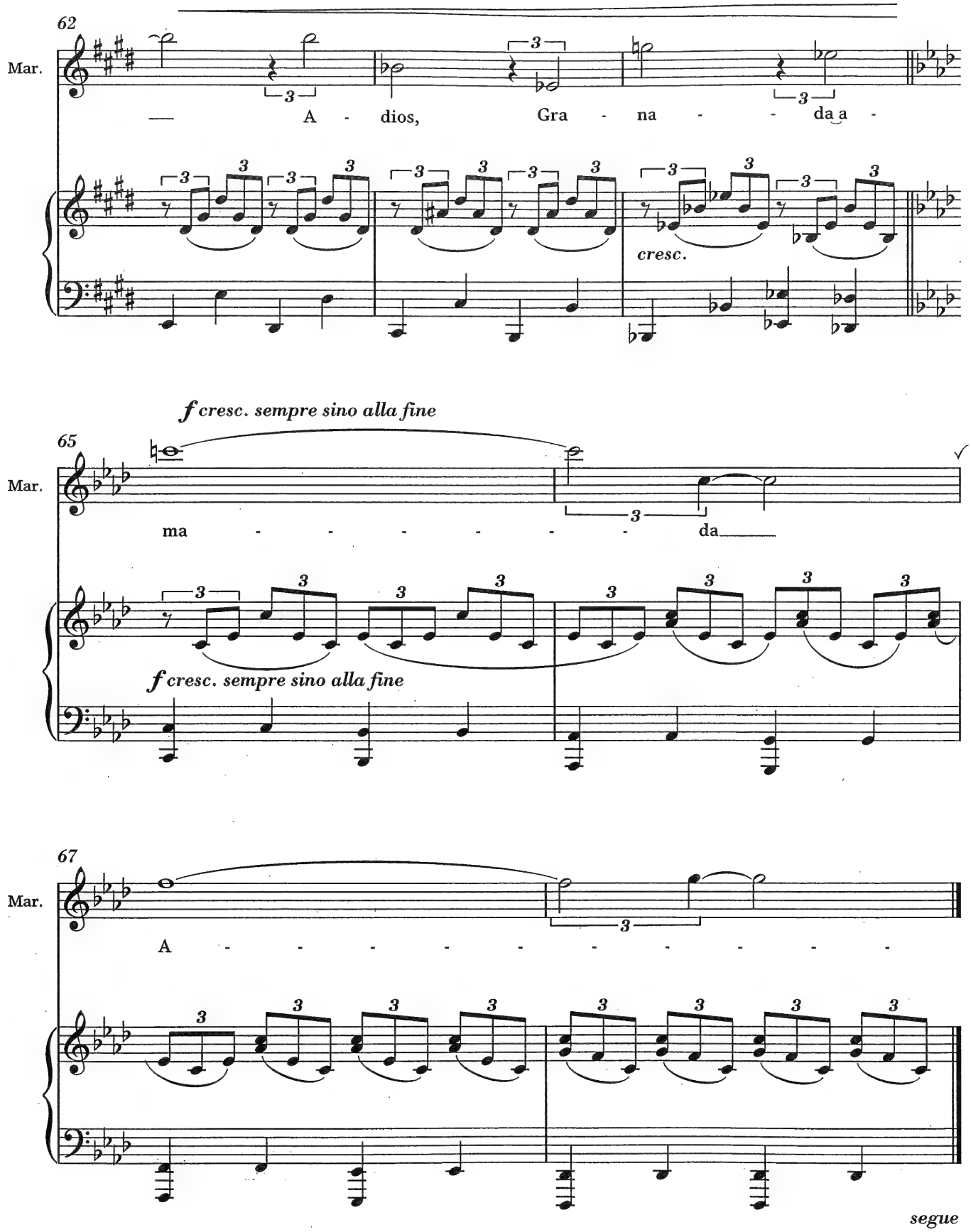

28
Mar.
do
Nuria
ci - do
Lorca
do
Guitar
f, desolate
30
Nuria
li - ber -
Lorca
li - ber -
Guitar


32
Nuria
tad
Lorca
tad
Guitar
35
Nuria
li - - ber - - - tad
Lorca
li - - ber - - - tad
Guitar

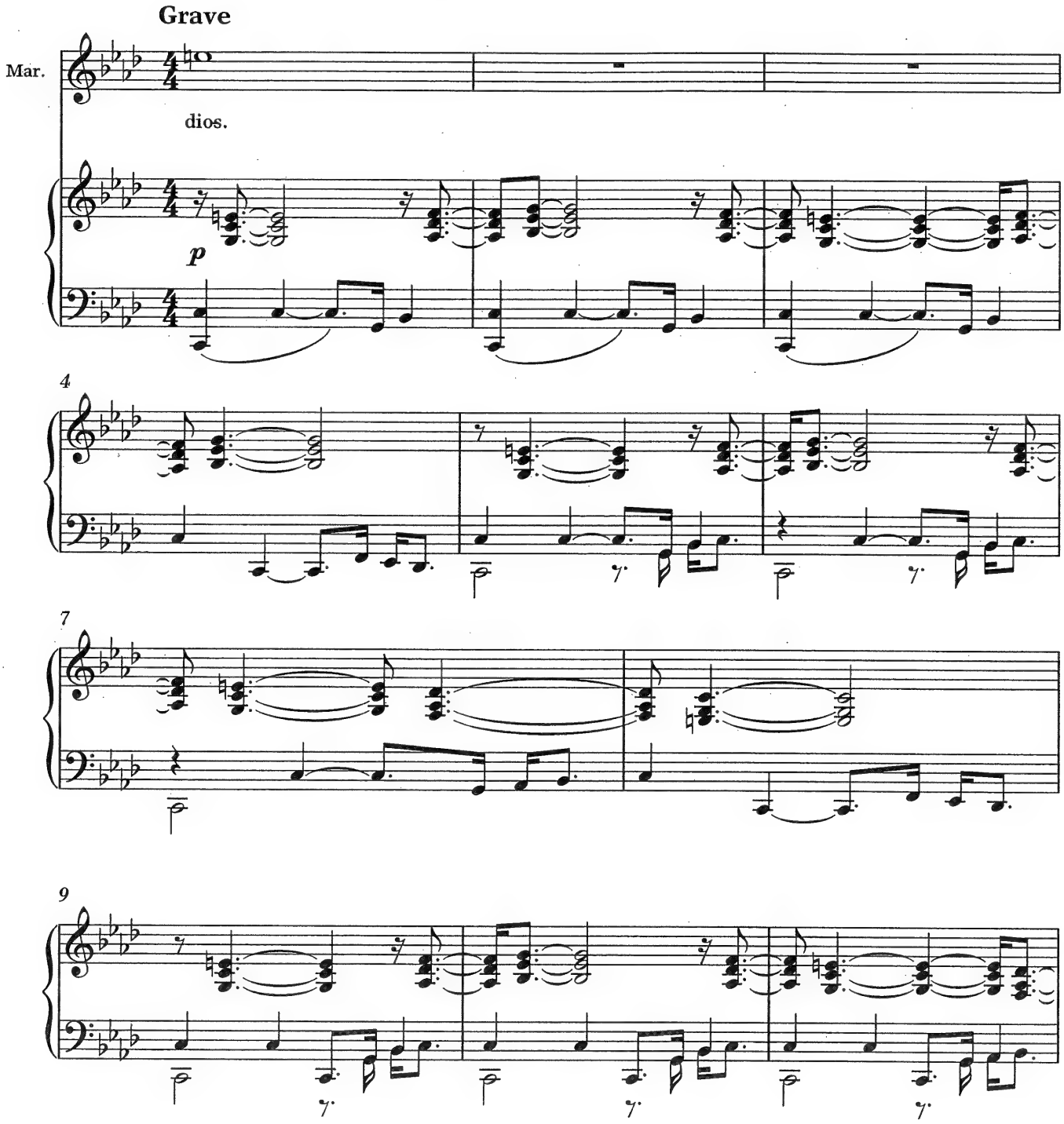

38
Mar.
li - -
Nuria
li - ber- tad de lo al - to
Lorca
li - -
41
Mar.
ber - - tad
Nuria
li - ber - tad
Lorca
ber - - tad
li - ber - tad
p, dolciss.

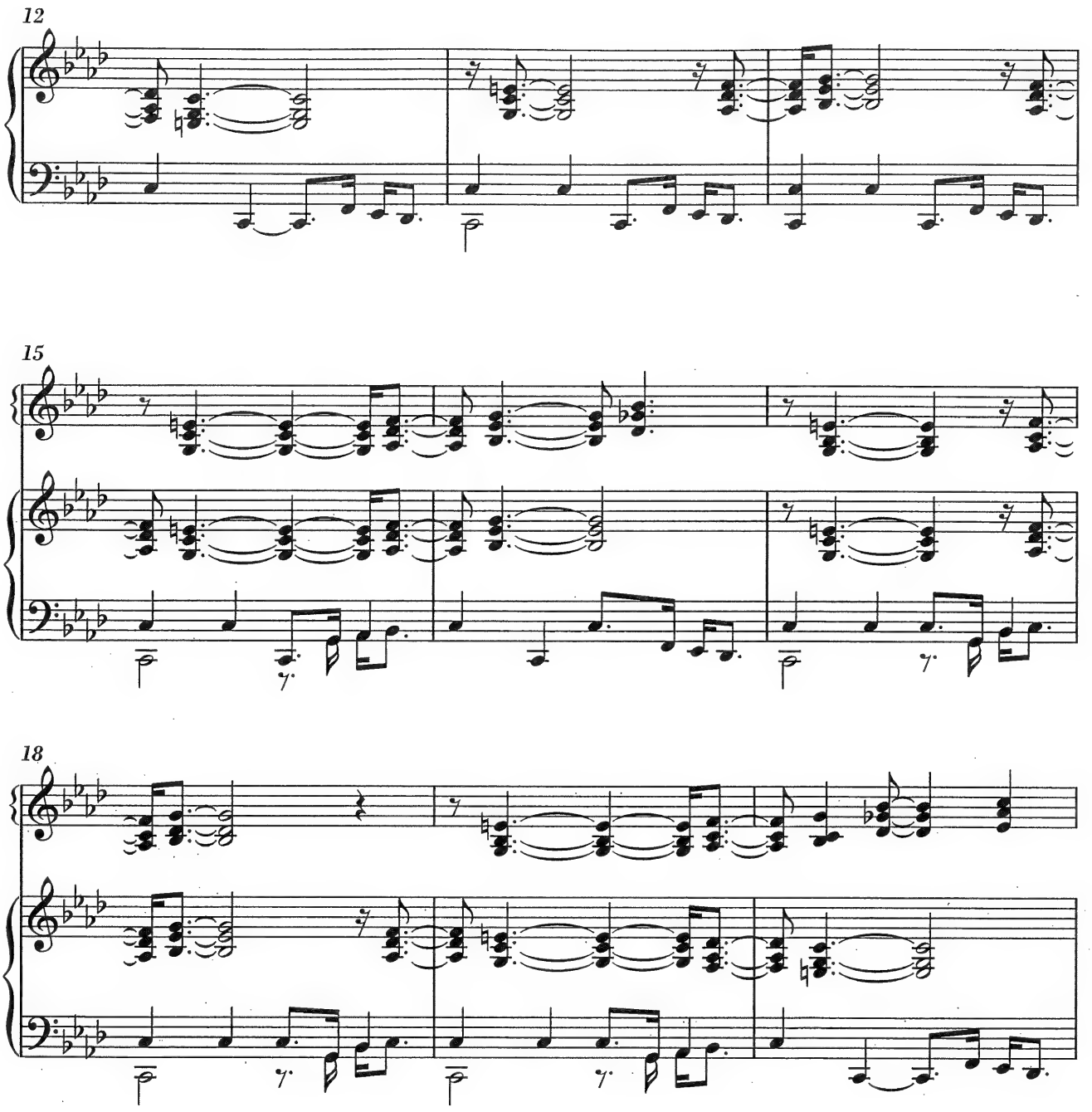

44
Mar.
li - ber- tad ver - da de - re A -
Nuria
Lorca
47
Mar.
ho - ra ve - - - o el mun - do
50
Mar.
con o - jos de mul - ti -

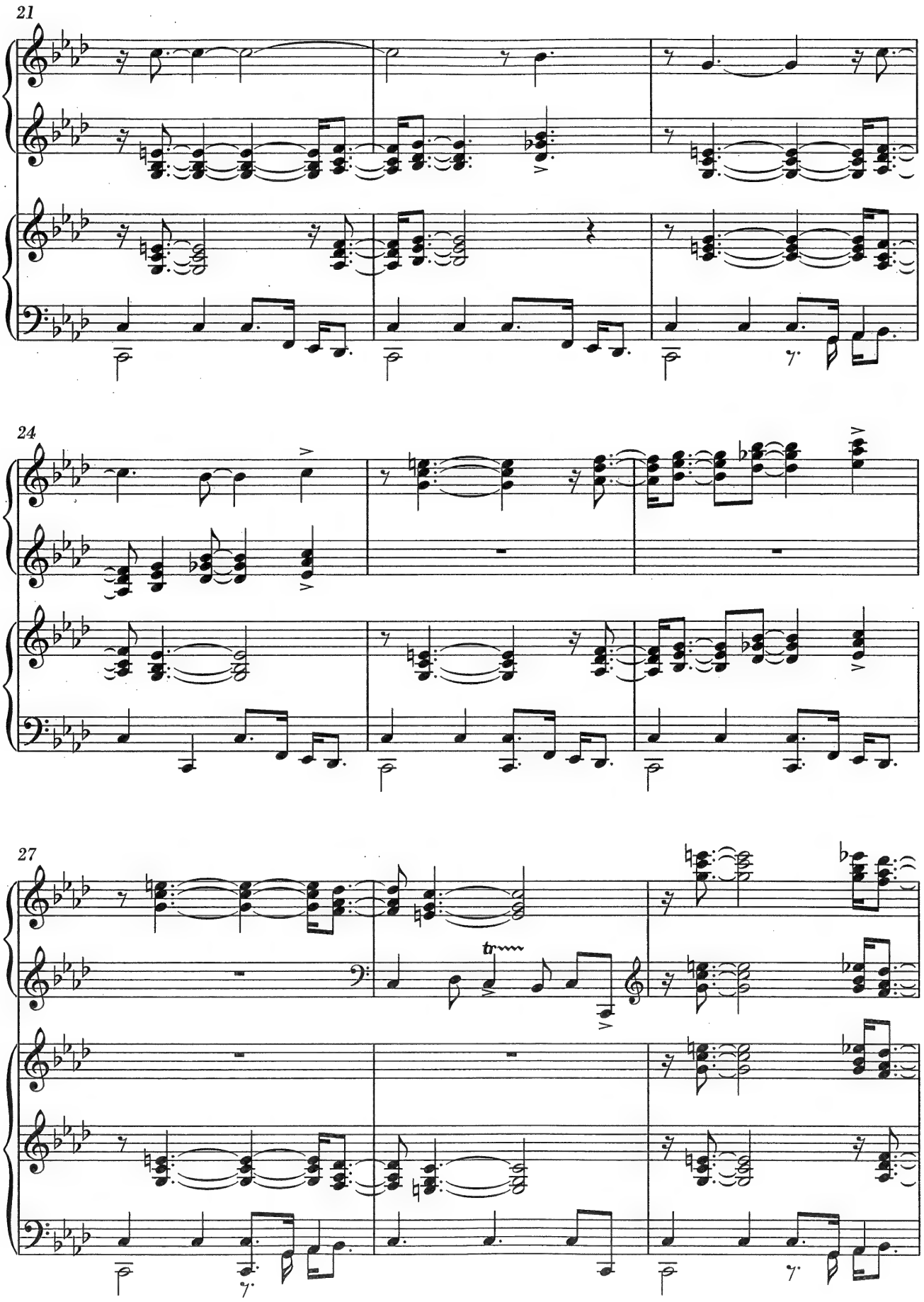

53
Mar.
tu - des A - dios, a -
56
Mar.
p
dios, a - dios A -
59
Mar.
delicately
dios, a - dios, a - dios
cresc. poco a poco

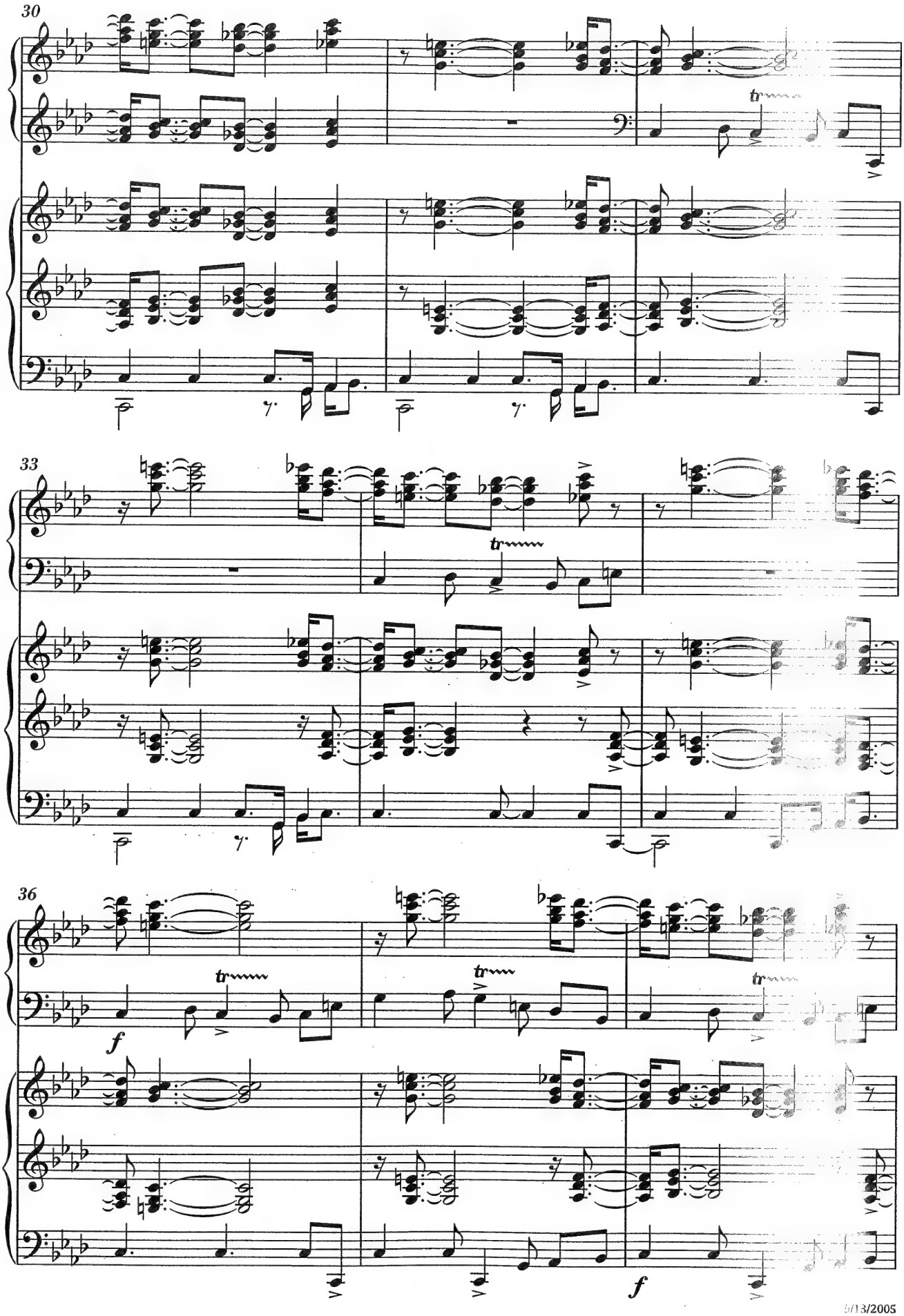

62
Mar.
— A - dios, Gra - na - - da a -
cresc.
f cresc. sempre sino alla fine
65
Mar.
ma - - - - - - - da
f cresc. sempre sino alla fine
67
Mar.
A - - - - - - - - - -
segue

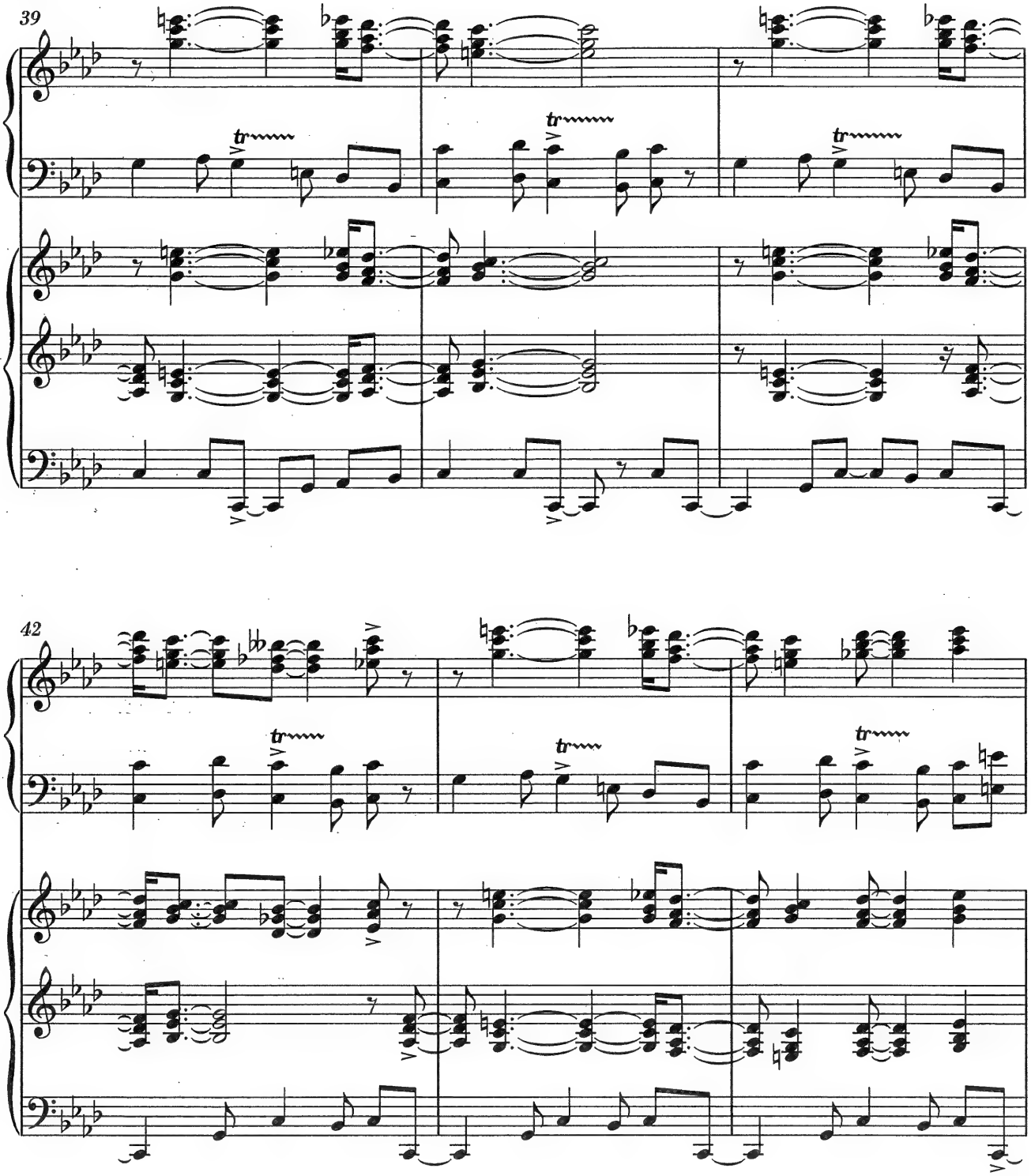
# 6. Yo Soy la Libertad

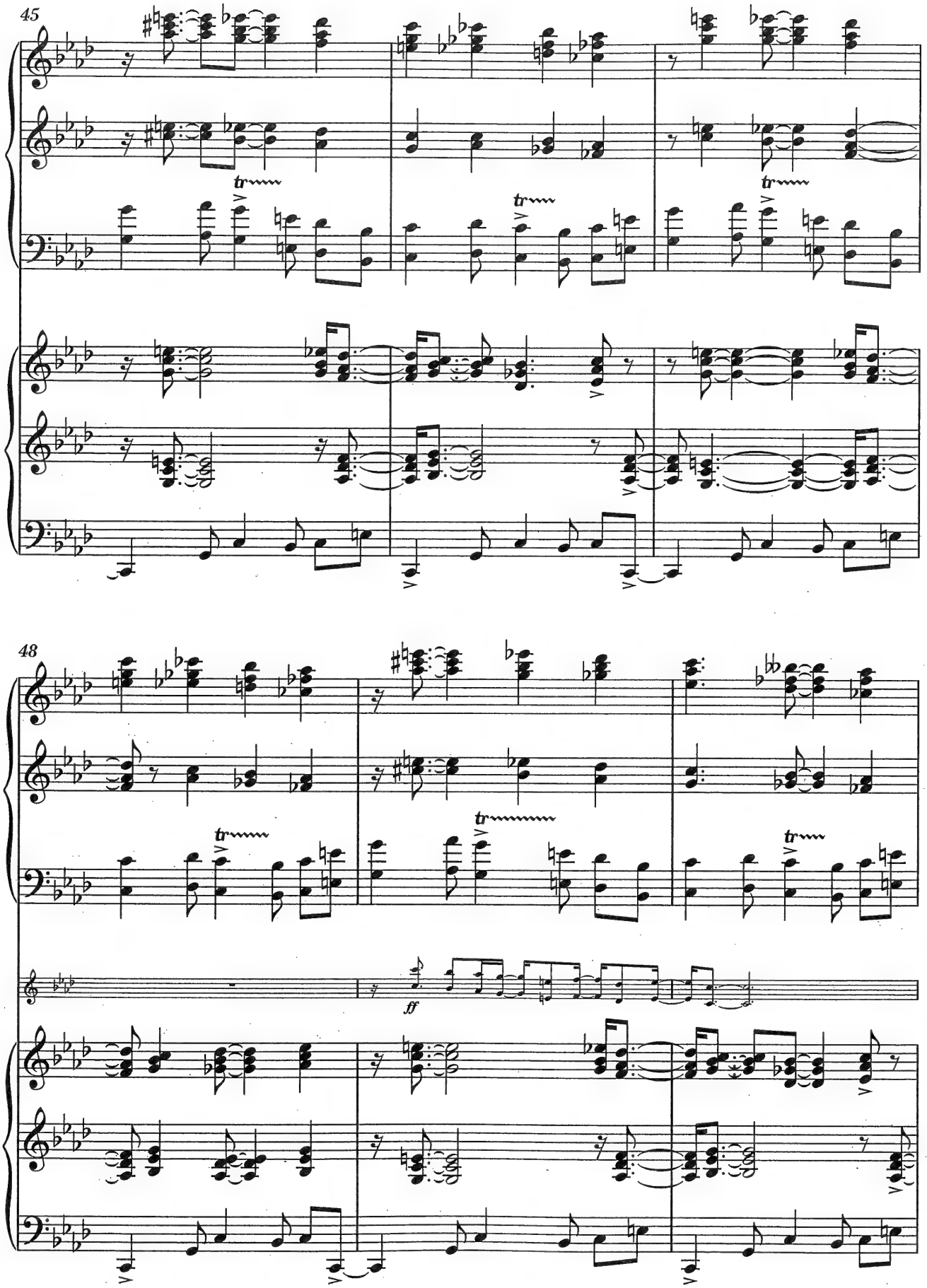


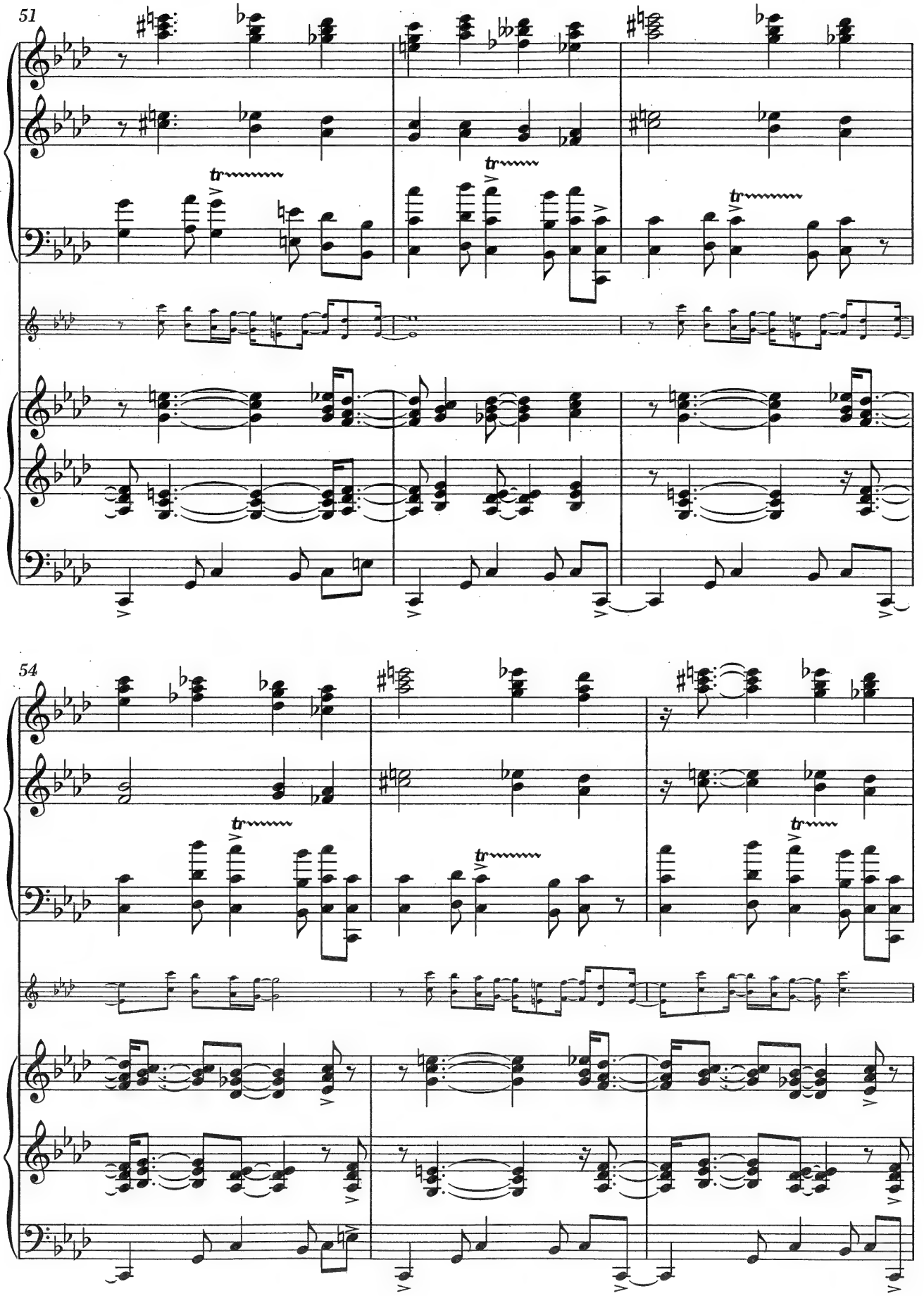

12
15
18

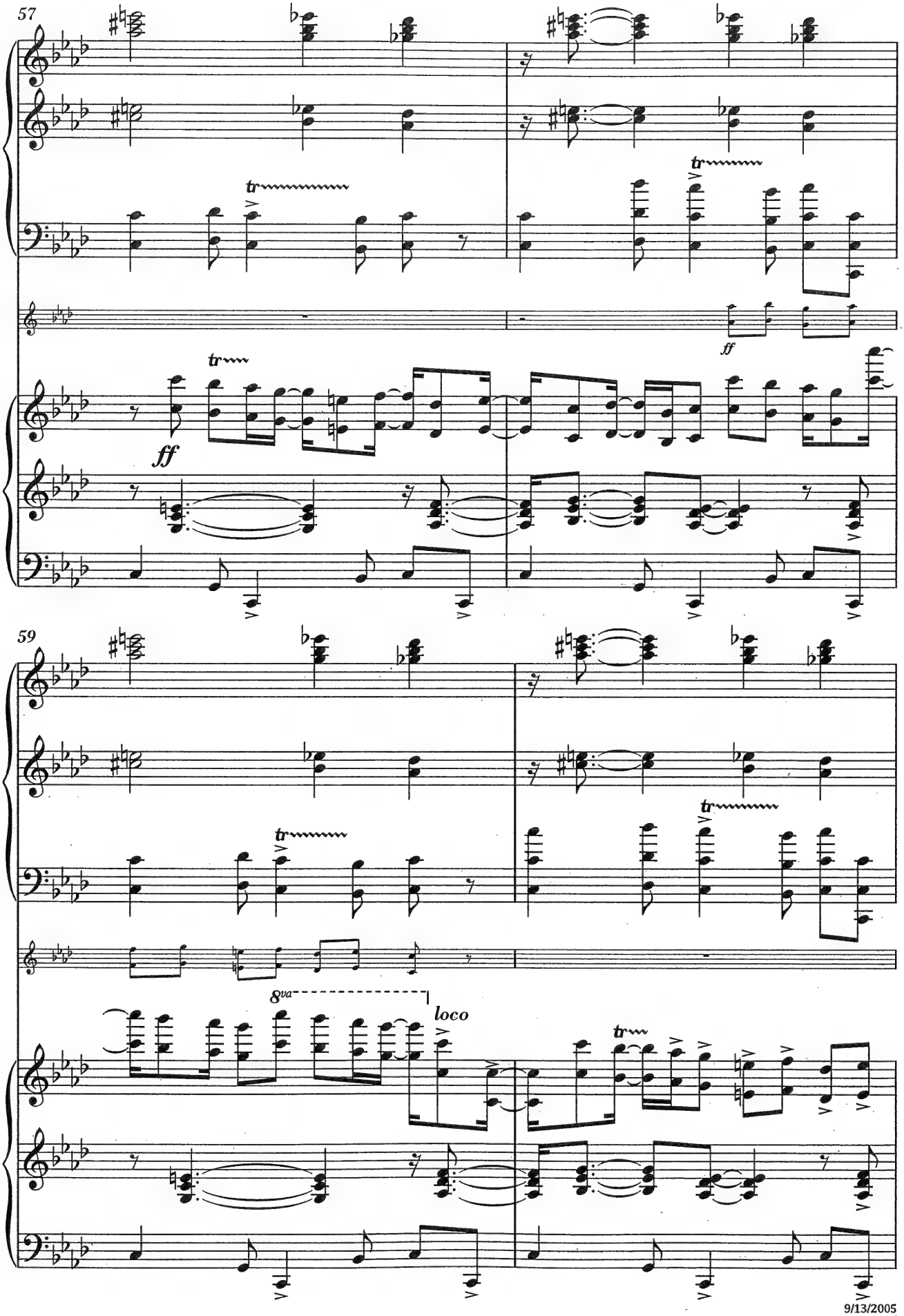

21
24
27

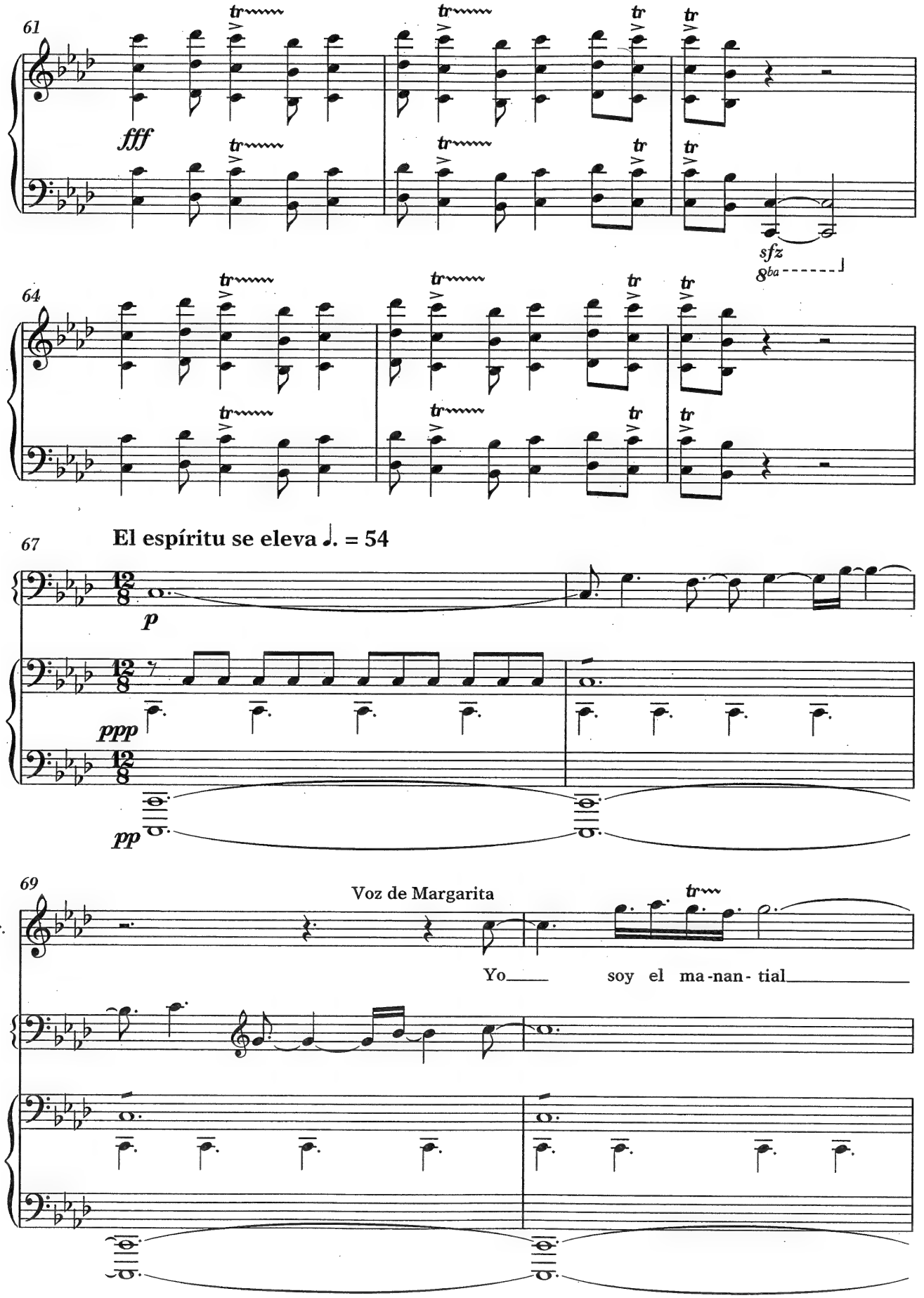

30
tr
33
tr
36
tr
tr
tr
f
f

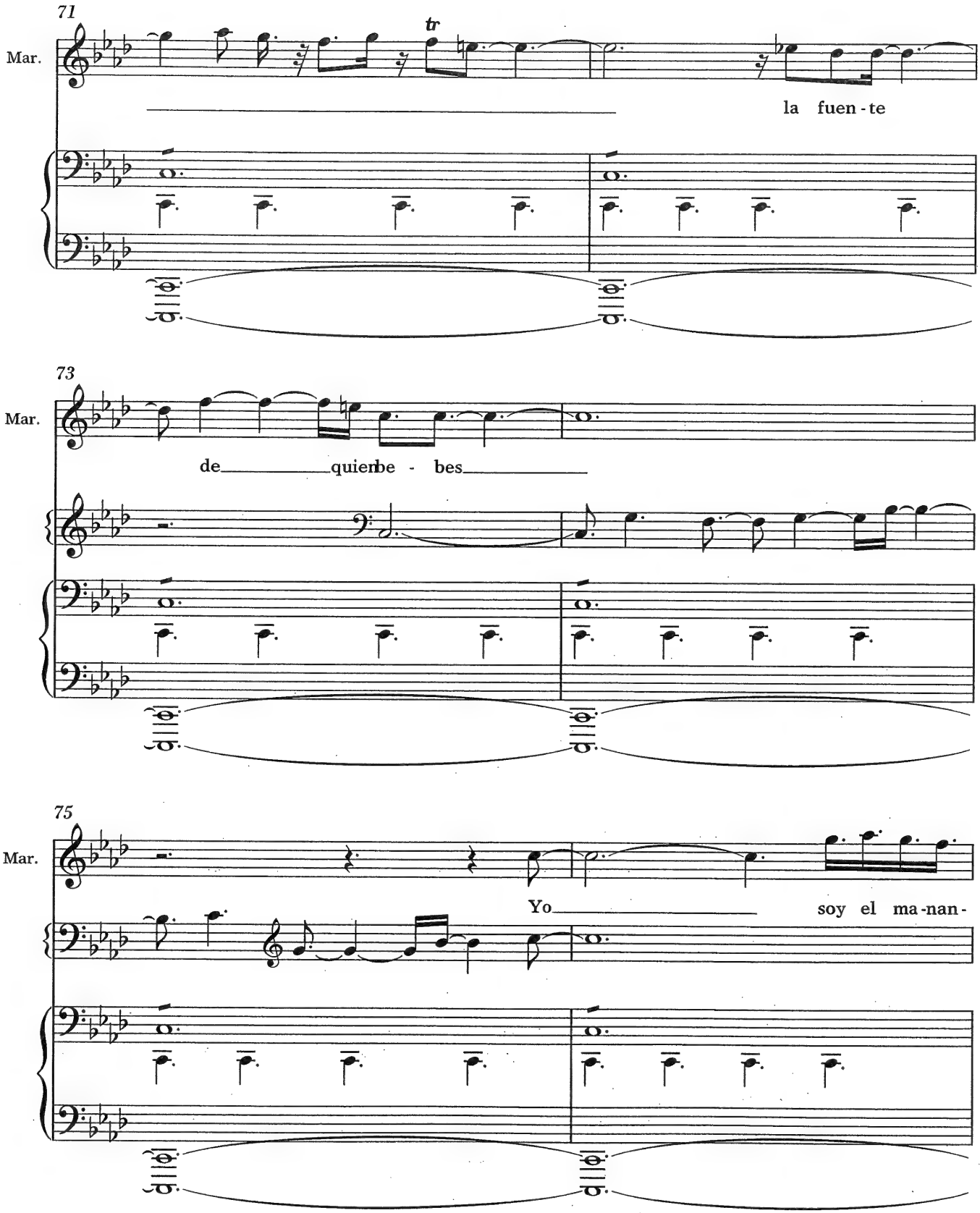

39
tr
tr
tr
42
tr
tr
tr

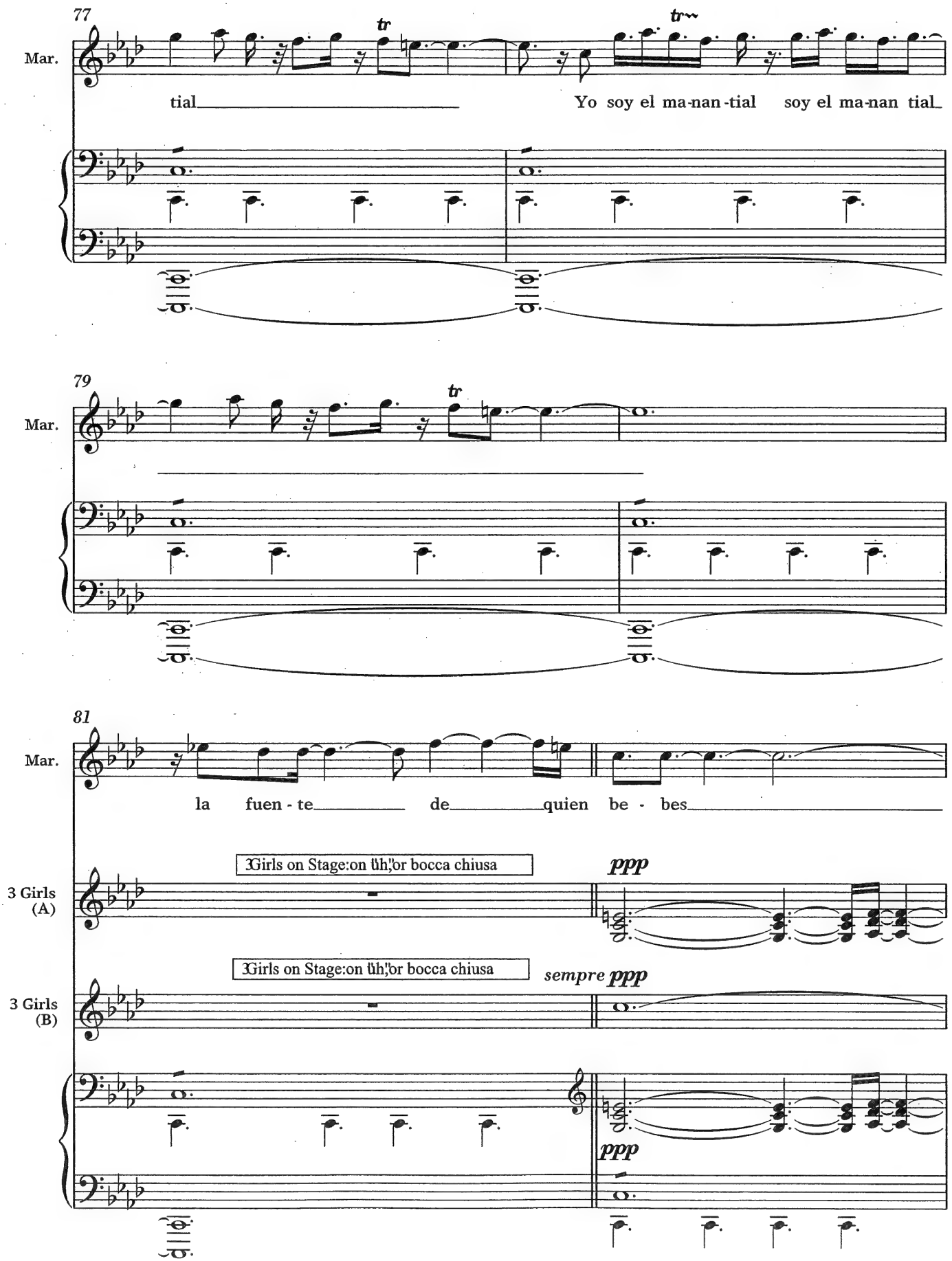

45
tr
48
tr
tr
tr
ff

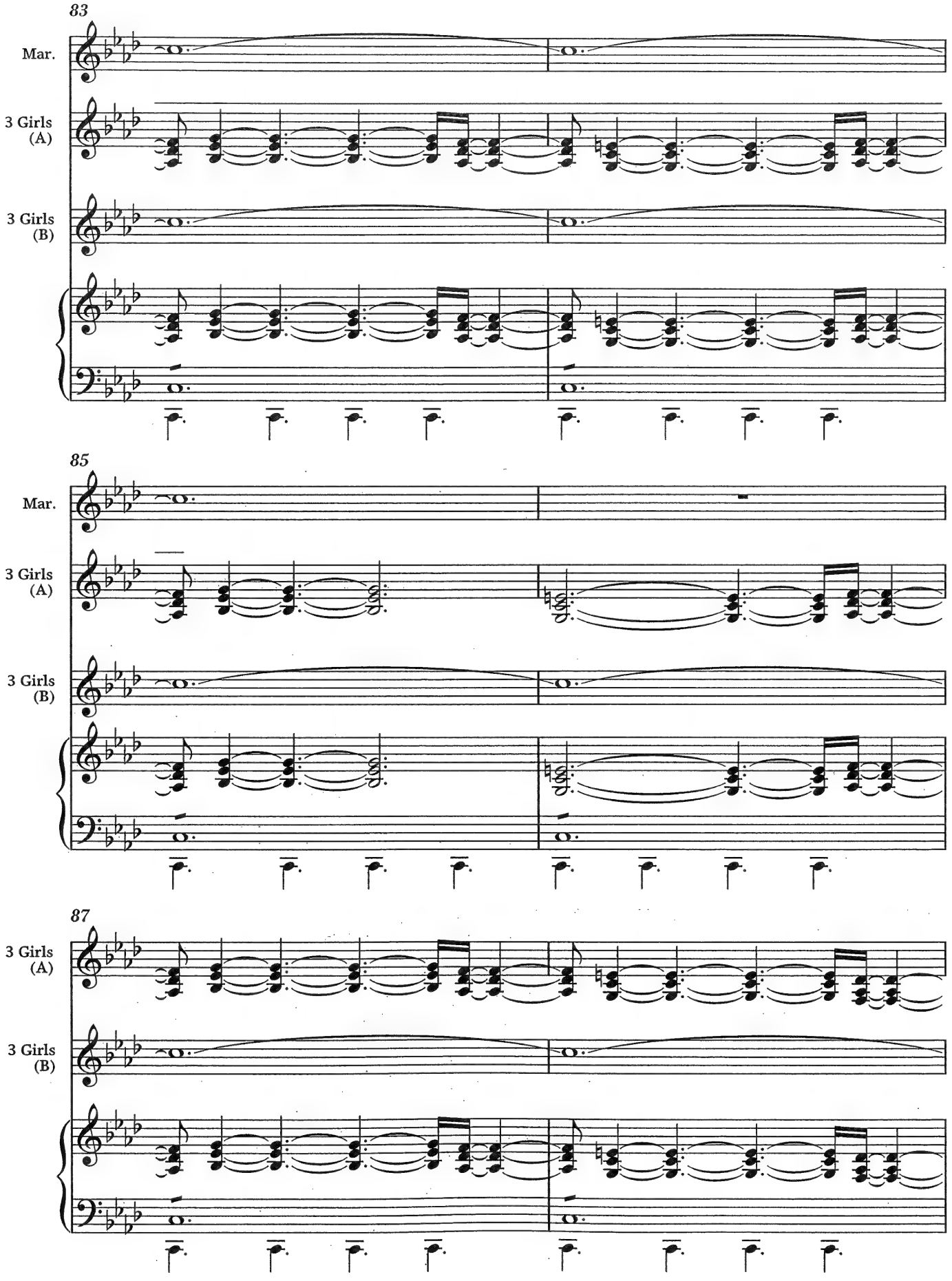

51
tr
tr
tr
54
tr
tr
tr

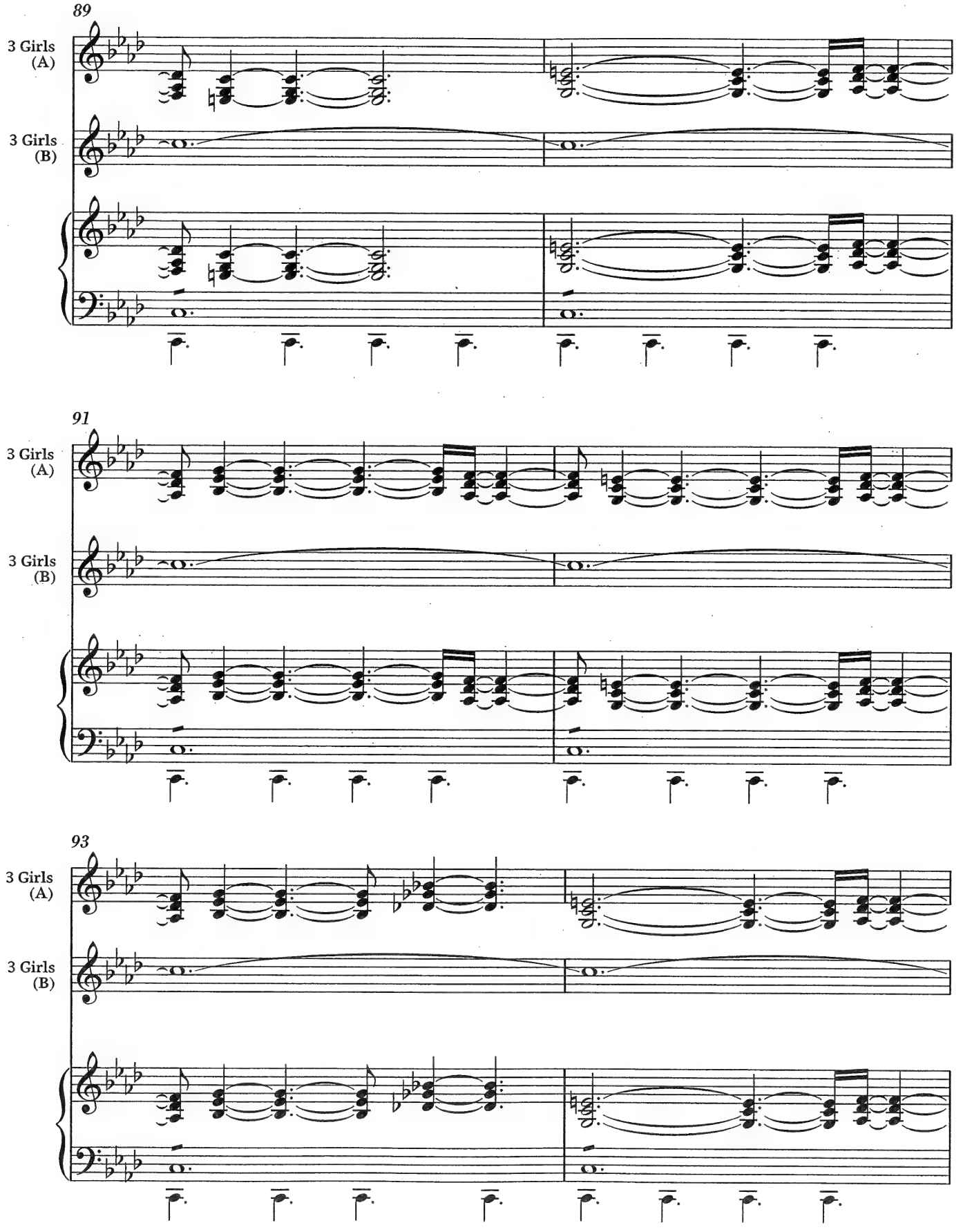

57
tr
ff
59
tr
8va
loco

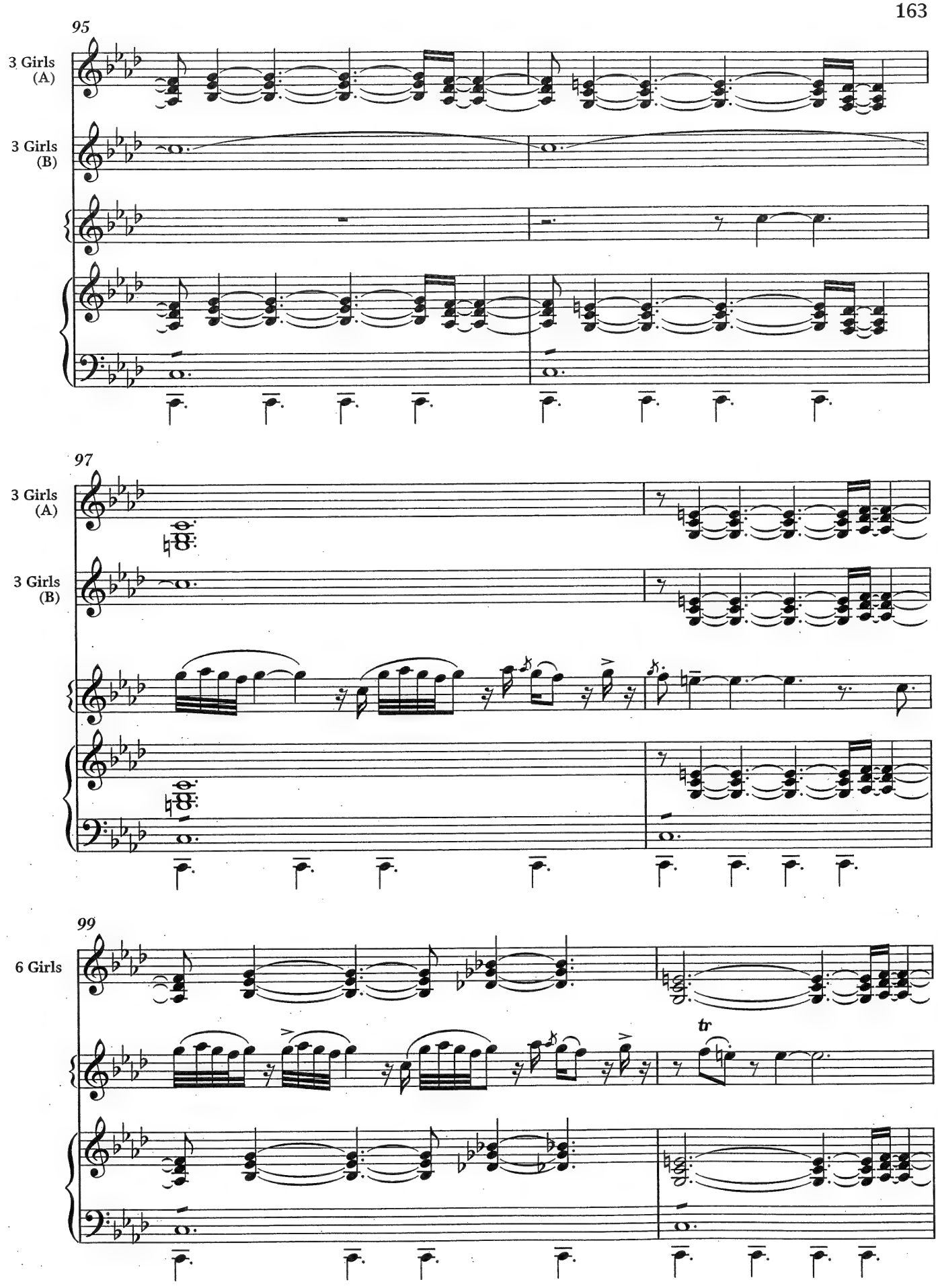

61
fff
sfz
8ba
64
67
El espíritu se eleva ♩. = 54
p
ppp
pp
69
Voz de Margarita
Mar.
Yo soy el ma-nan-tial


71
Mar.
tr
la fuen - te
73
Mar.
de quien be - bes
75
Mar.
Yo soy el ma-nan-


77
Mar.
tr
tr
tial
Yo soy el ma-nan-tial soy el ma-nan tial
79
Mar.
tr
81
Mar.
la fuen - te de quien be - bes
3 Girls (A)
3Girls on Stage:on üh,"or bocca chiusa
ppp
3 Girls (B)
3Girls on Stage:on üh,"or bocca chiusa
sempre ppp
ppp


83
Mar.
3 Girls (A)
3 Girls (B)
85
Mar.
3 Girls (A)
3 Girls (B)
87
3 Girls (A)
3 Girls (B)


89
3 Girls (A)
3 Girls (B)
91
3 Girls (A)
3 Girls (B)
93
3 Girls (A)
3 Girls (B)


95
3 Girls (A)
3 Girls (B)
97
3 Girls (A)
3 Girls (B)
99
6 Girls
tr

101

6 Girls

103

6 Girls

105

6 Girls

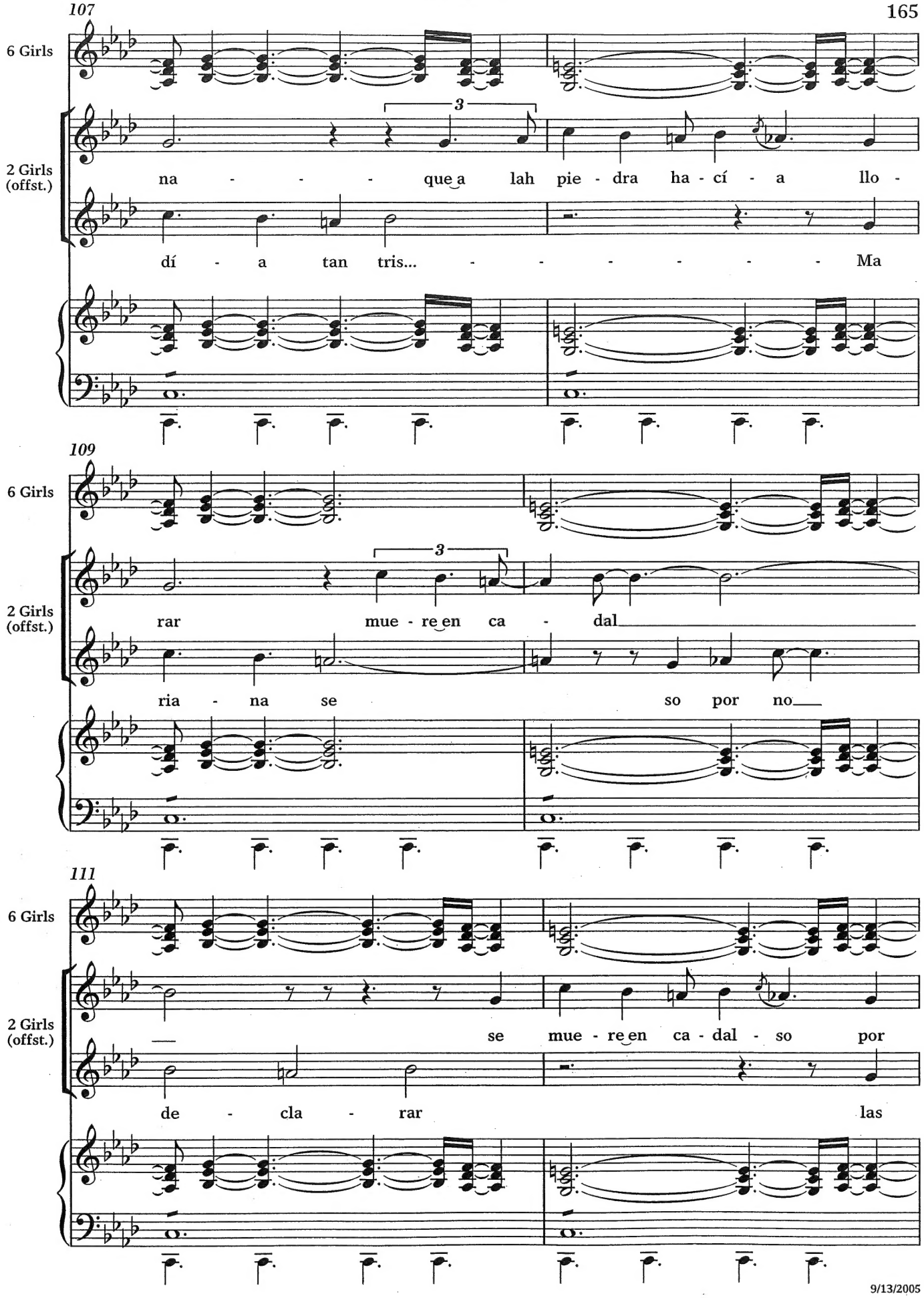
2 Girls (offst.)

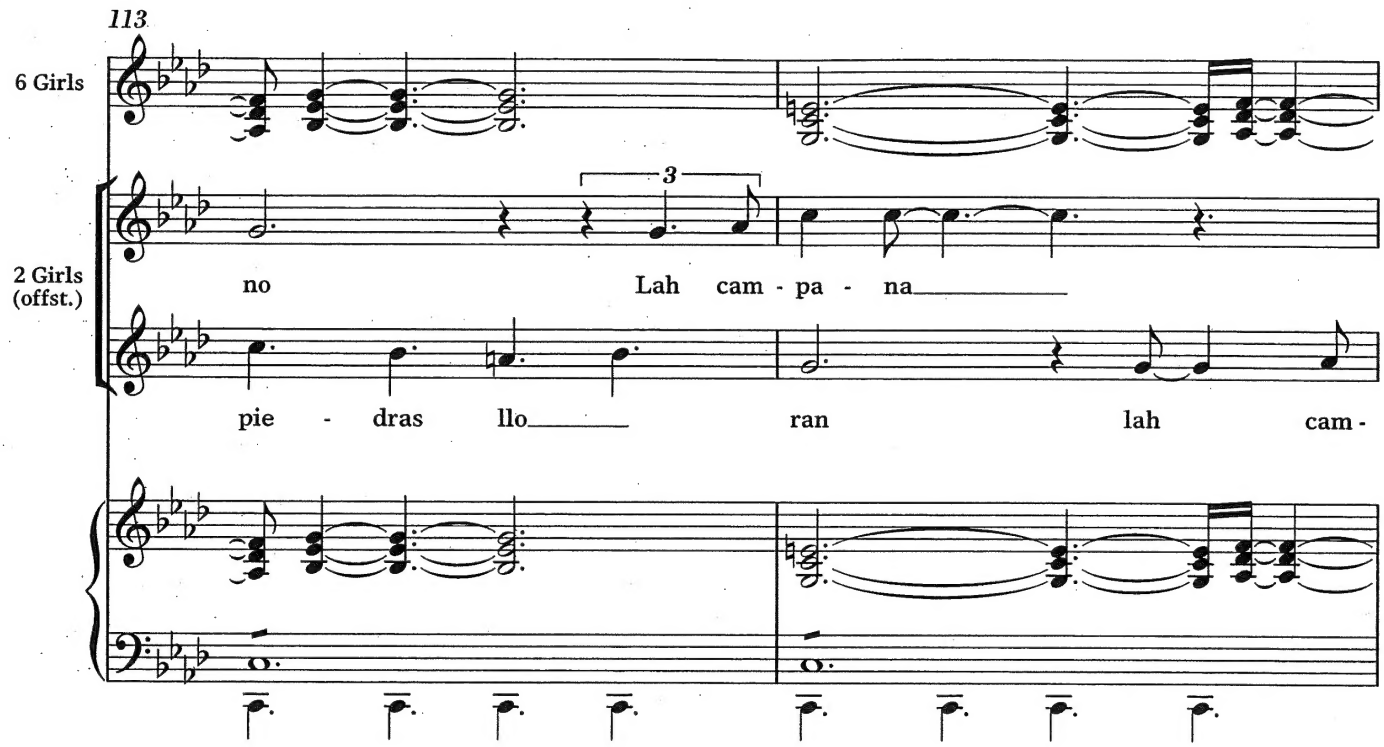
2 Girls offstage: processed echo voices

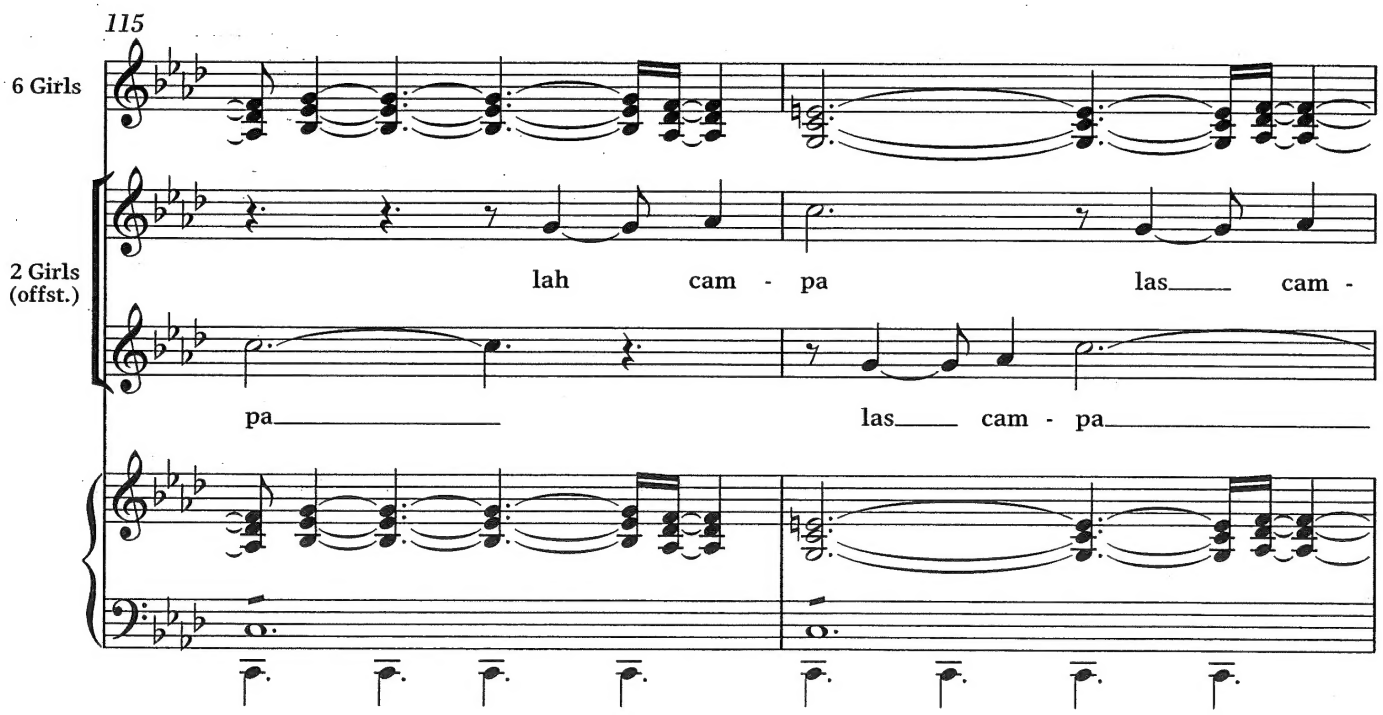
Ay que dí - a tan tris - te en Gra -

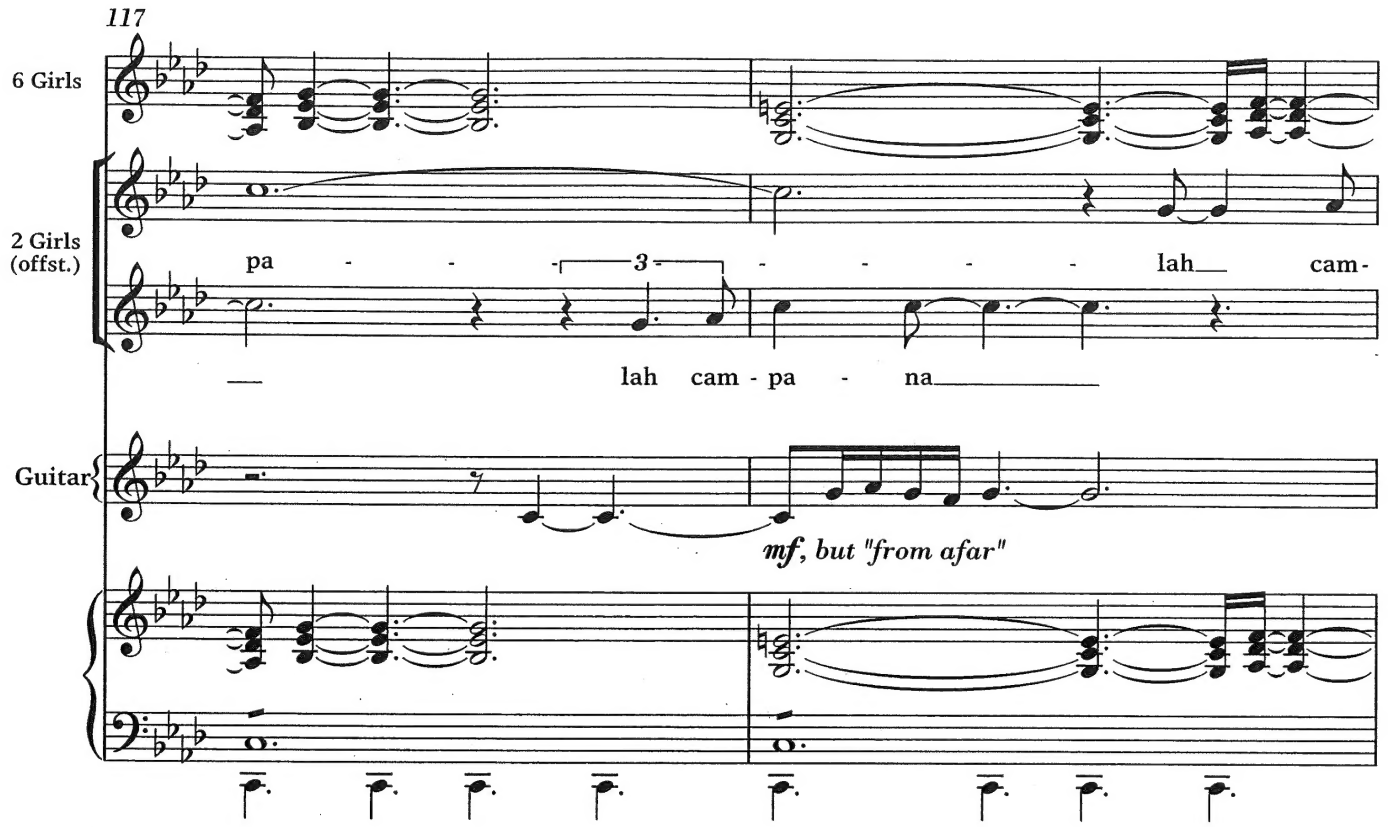
Que

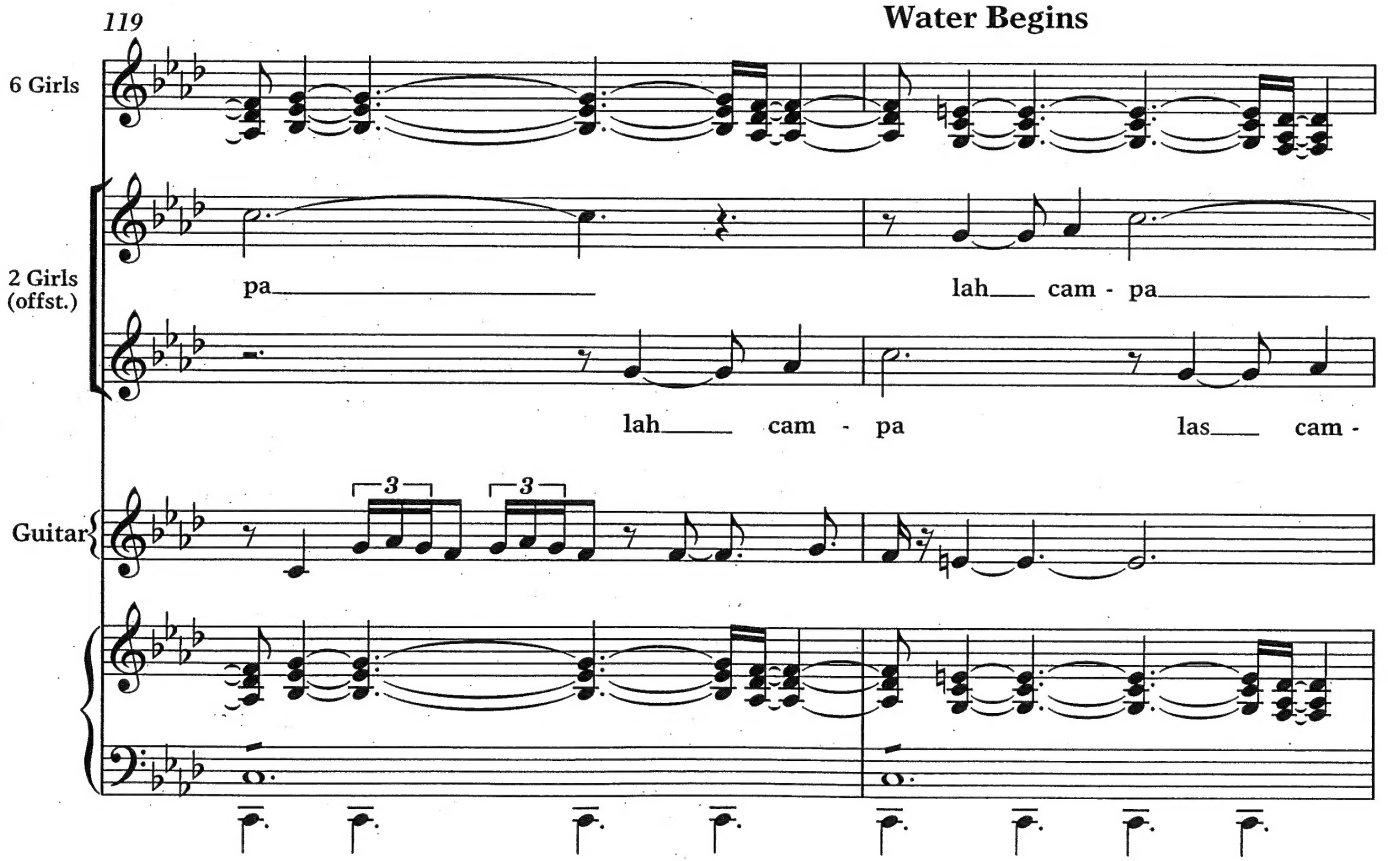
3

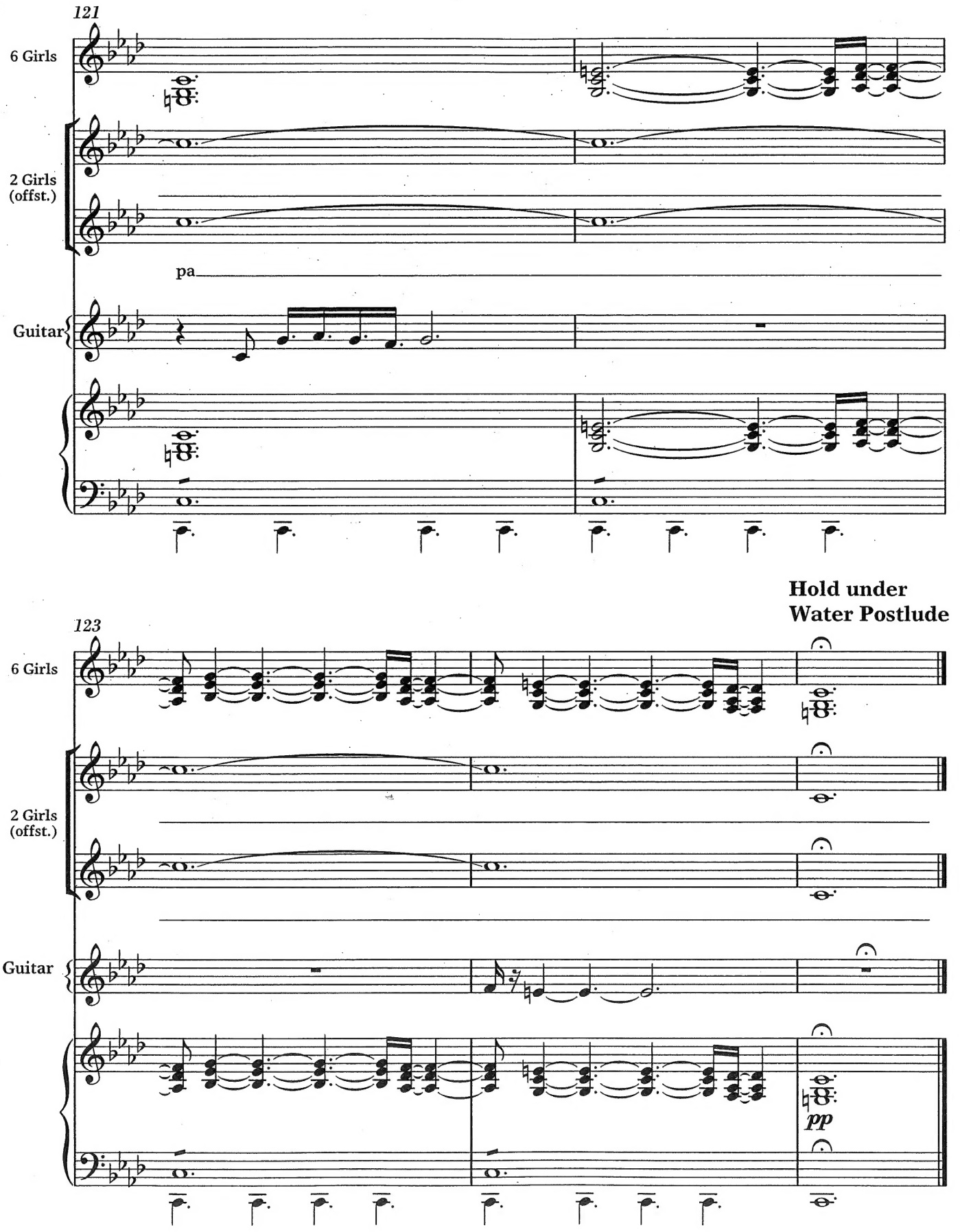

107
6 Girls
2 Girls (offst.)
3
na - - - - que a lah pie - dra ha - cí - a llo -
dí - a tan tris... - - - - - - - Ma
109
6 Girls
2 Girls (offst.)
3
rar mue - re en ca - dal
ria - na se so por no
111
6 Girls
2 Girls (offst.)
se mue - re en ca - dal - so por
de - cla - rar las


113
6 Girls
3
2 Girls
(offst.)
no
Lah cam - pa - na
pie - dras llo
ran
lah
cam -


115
6 Girls
2 Girls
(offst.)
lah
cam - pa
las
cam -
pa
las
cam - pa


117
6 Girls
2 Girls (offst.)
pa - - - 3 - - - - lah cam -
lah cam - pa - na
Guitar
mf, but "from afar"


119
Water Begins
6 Girls
2 Girls (offst.)
pa
lah cam - pa
lah cam - pa las cam -
Guitar
3
3


121
6 Girls
2 Girls
(offst.)
pa
Guitar
123
Hold under
Water Postlude
6 Girls
2 Girls
(offst.)
Guitar
pp